CINEFANTASTIQUE®

December

$5.95
CAN $8.20
UK £4.15

STAR TREK FIRST CONTACT

TIM BURTON'S
"MARS ATTACKS"

WES CRAVEN'S
"SCREAM"

"DARK SHADOWS"
30TH ANNIVERSARY

Volume 28
Number 6

"GODZILLA" 40TH ANNIVERSARY RETROSPECT

THE REVIEW OF HORROR FANTASY & SCIENCE FICTION FILMS GOES MONTHLY

CINEFANTASTIQUE is now published each and every month, with issues jam-packed with the latest stories on the hottest films you want to see.

Don't miss our next cover story on the making of Tim Burton's MARS ATTACKS! Our behind-the-scene report on the director's affectionate homage to those gory '60s sci-fi trading cards includes interviews with Burton, producer Larry Franco, screenwriter Jonathan Gems, production designer Wynn Thomas and stars Rod Steiger, Pierce Brosnan, Paul Winfield and Michael J. Fox. Plus, an inside look at the incredible Martian computer graphic effects by ILM and an interview with the creator of the classic '60s trading cards. It's the kind of lavish, detailed and informative production story you've come to expect from CINEFANTASTIQUE and no one else!

And also in the same issue, an on-the-set report of the making of Wes Craven's SCREAM, the horror director's swan song to fright films, a gut-wrencher inspired by the original HALLOWEEN. Plus, a preview of Showtime's mind-bending sci-fi series LEXX: ADVENTURES IN THE DARK ZONE, a Canadian-produced space show that pushes the envelope of both sexiness and CGI special effects. Subscribe today at the special low rate of just $48 for the next 12 issues, and select one of the rare back issues shown below as our free gift! Subscribe or renew for two years (24 issues) for only $90 (a savings of over $50 off the newsstand price!) and take two back issues of your choice free! Act now— it doesn't get any better than this!

Subscribe Now at Money-Saving Rates and Take Any Back Issue Below as Our Gift!

Volume 22 Number 2
A look back at the fourth season of STAR TREK: THE NEXT GENERATION, including the episode guide. **$8.00**

Volume 23 Number 2/3
Relive STNG fifth season with stories on the show's production from effects to makeup, including an episode guide. **$14.00**

Volume 22 Number 3
Roddenberry cover
STAR TREK 25th anniversary issue with final interview with creator Gene Roddenberry. **$8.00**

Volume 24 Number 3/4
Featuring the sixth season of STNG, plus episode guide. Also DS9, the story behind the first season with interviews and episode guide. **$14.00**

Vol. 25 No 6 Vol. 26 No 1
STNG's 7th & final season, includes episode guide. Also behind the scenes with cast & crew of DS9 with 2nd season episode guide. **$14.00**

Volume 23 Number 6
TREK spin-off DS9 is featured with interviews with creators, profiles on the cast and coverage of every aspect of effects and production. **$8.00**

Volume 12 Number 5/6
An in-depth look at STAR TREK III: THE WRATH OF KHAN and exhaustive coverage of STAR TREK II, including the effects of ILM. **$13.00**

Volume 17 Number 3/4
This issue follows the course charted by STAR TREK II, III, IV. In-depth interviews with Nicholas Meyer & Leonard Nimoy and a look at ILM's effects. **$13.00**

Volume 22 Number 5
The original cast of STAR TREK on their final adventure. Coverage includes interviews and an annotated guide to the six TREK films. **$8.00**

Volume 27 Number 4/5
A behind-the-scenes report on the filming of VOYAGER and DEEP SPACE NINE with episode guides, cast interviews and more. **$14.00**

ORDER TOLL FREE BY PHONE, 1-800-798-6515 OR USE ORDER FORM, SEE PAGE 61

CINEFANTASTIQUE.

CONTENTS

VOLUME 28 NUMBER 6 "The Magazine with a Sense of Wonder" DECEMBER 1996

"You cannot understand the twentieth century without Hiroshima."—Robert Jay Lifton and Greg Mitchell, *Hiroshima in America*.

That's right: even though STAR TREK is on the cover again (for the third time this year), I thought I'd talk about something really important: Godzilla. Long held in disregard in this country because he's a man in a suit, not a stop-motion puppet, Godzilla, at least in his original incarnation, was an allegorical evocation of the devastation wrought by the atomic bomb on Hiroshima and Nagasaki. Myths and allegories provide a mirror to help us to gain a sense of understanding our world, especially when, Gorgon-like, the reality is too horrible to face directly. Although not terribly sophisticated, the mythic power of Godzilla comes precisely because his symbolism is so stark and simple. At a time when the U.S. government was suppressing documentary footage of the aftermath of the actual events, when many Americans still wanted to believe that A-bombs were nothing more than high-yield explosives little different from conventional warheads, in 1956 GODZILLA, KING OF THE MONSTERS portrayed the horrific effects of an nuclear attack: i.e, not only did people die during the actual destruction; they continued to die afterward, from radiation poisoning. Not only was this a reference to the wartime bombings; it also suggested H-bomb testing in the Pacific, which had irradiated Japanese fishing boat crews, some of whom were dying from leukemia.

At the time, American films (e.g., THE BEAST FROM 20,000 FATHOMS) were already dealing with radioactive horrors—but always with an ambivalent perspective: nuclear testing was ultimately always endorsed; despite the fear that it might, someday, lead to devastation, there was a kind of faith that science would learn to undo the damage it had done. GODZILLA was the only film that said, definitively, that *someday* had already arrived. Pandora's box was open, and it could never be closed again.

Steve Biodrowski

Page 8

Page 14

Page 16

Page 32

Page 36

Publisher & Editor: Frederick S. Clarke. **West Coast Editor:** Steve Biodrowski. **Bureaus: New York/** Dan Persons, Dan Scapperotti. **Los Angeles/** Michael Beeler. **London/** Alan Jones. **Editorial Assistant:** Matthew F. Saunders. **Contributors:** Jason Bovberg, Sonya Burres, Dan Cziraky, Mark Dawidziak, Dennis Fischer, Todd French, Anna L. Kaplan, Michael Lyons, Patricia Moir, Steve Ryfle, David J. Skal, Jay Stevenson, Frederick C. Szebin, John Thonen, David Del Valle, Paula Vitaris, Chuck Wagner. **Editorial Operations Manager:** Elaine Fiedler. **Editorial Production:** Lisa Tomczak-Walkington, David Bellm. **Production Associate:** Lisa Coduto. **Circulation:** Reva Patterson.

PHOTO CREDITS: ©1996 Columbia (Steve Vaughan/Dan Madsen 53); ©1996 Dimension (Robert Zuckerman 50); ©Disney (Clive Coote 7); ©1996 Geffen (58T); Kim Gottlieb (51T); ©Hollywood Pictures (Merrick Morton 49BL); ©1996 Miramax (David M. Moir 14, 15); ©1996 New Line (P. Bazillou 49BR, David James 48); ©1996 Paramount (16-31; Elliot Marks 16-19, 20L, 21, 22, 26-30, 31T; Robert Zuckerman 51L); Christine Parry (59, 60); ©1996 William Stout (43BR); ©1996 TriStar (Francois Duhamel 54); ©1995 Turner (Paul Drinkwater 32B); ©1977 20th Century-Fox (5); ©1996 Universal (Joseph Lederer 56B; WETA 56T; ILM 52). **COVER:** David Voigt

CINEFANTASTIQUE (ISSN 0145-6032) is published monthly at 7240 W. Roosevelt Rd., Forest Park, IL 60130. (708) 366-5566. Second class postage paid at Forest Park, IL 60130 & additional mailing offices. POSTMASTER: Send address changes to CINEFANTASTIQUE, P.O. Box 270, Oak Park, IL 60303. **Subscriptions:** 12 Issues $48, 18 issues $69, 24 Issues $90. (*Foreign & Canada: 12 Issues $55, 18 issues $80, 24 Issues $100.*) Single copies: $8. **Retail Distribution:** In the U.S. by Eastern News Distributors, 250 W. 55th St., New York, NY 10019. (800) 221-3148. In Great Britain by Titan Distributors, P.O. Box 250, London E3 4RT. Phone: (01)980-6167. **Submissions** of artwork and articles are encouraged, but must be accompanied by a self-addressed, stamped envelope.

EAGERLY AWAITED

THE PREACHER'S WIFE (Touchstone)

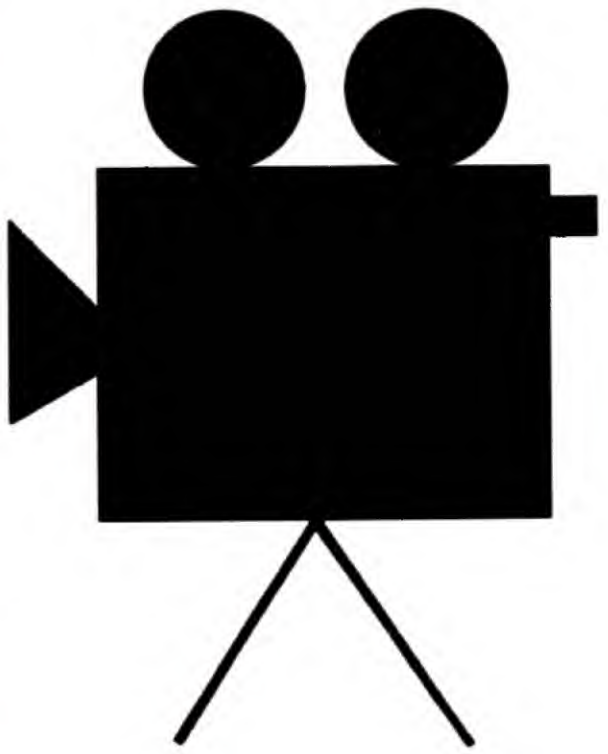
Hollywood raids its vaults again. This time, instead of turning to TV reruns, audiences will be treated to a re-telling of a true classic, with this remake of 1947's THE BISHOP'S WIFE. In that film, a troubled bishop, played by David Niven, prays for help and gets a guardian angel named Dudley (Cary Grant). The charming angel installs himself at the bishop's house and befriends his wife, Julia (Loretta Young). In the updated film, which puts a more contemporary spin on this unique love triangle, Denzel Washington steps into the role of Dudley, with Whitney Houston in the title role as Julia and actor Courtney B. Vance, of Broadway's *Six Degrees of Separation*, as the preacher. The filmmakers promise a unique, more human look at "Angel-ology" and a story about the strength of faith. The addition of Houston to the cast infuses the film with a new element, music. One of the first reports from the set stated that, while filming one scene at a church in New York, the cast and crew became so inspired by the Gospel choir featured in the film that no one listened to Penny Marshall's direction to "Cut!" Sometimes, you have to answer to a higher power.

December 20

RELEASE SCHEDULE

Upcoming cinefantastique at a glance, along with a word or two for the discriminating viewer.

compiled by Jay Stevenson (unless otherwise noted)



101 DALMATIANS (Disney) November 28

Walt Disney Pictures attempts to "spot-light" comedy, fantasy, and adventure this holiday season as it unleashes a live-action version of their classic cartoon. In this tale of puppy love and dog-napping, the happy household of Dalmatians Pongo and Perdy (and their "human pets" played by Jeff Daniels and Joely Richardson) is thrown into a state of chaos when their newborn pups are stolen along with a boodle of other Dalmatians from the London area. The fashionable fur-loving Cruella De Ville (played by Tony Award-winning actress Glenn Close), is the likely suspect in this fur-ocious scheme, so Pongo, Perdy, and a resourceful group of animal allies set off hot on the trail of the missing puppies and Cruella and her clumsy cohorts. John Hughes (who blew it big time with trying to remake MIRACLE ON 34TH STREET) is the writer-producer. Stephen Herek (MR. HOLLAND'S OPUS) directs. SEE PAGE 7.

BREAKING THE WAVES (October) November 15 (New York)

Although the genre element is marginal, this award-winning film from Lars Von Trier (THE KINGDOM) is still worth checking out.The film opens exclusively in New York, then moves into regional art house distribution. REVIEWED ON PAGE 58.

THE CRUCIBLE (Fox) November 27

Arthur Miller adapted his own stage play to the screen, a dramatization of the Salem Witch trials that uses the hysteria of 1692 to comment on the McCarthy hearings of the 1950s. Although based on reality, the events depicted are as terrible in their own way as any horror film. Daniel Day-Lewis, Winona Ryder, Paul Scofield and Joan Allen star for director Nicholas Hytner.

LOCH NESS (Gramercy) ??

If you were like us, you were getting ready to go out and see this film late last August—when suddenly you realized, "Hey, it's not in theatres!" Gramercy pulled a fast one, cancelling the release at the last minute (the film had already been pushed back once before, from a scheduled bow in April). Now it turns out the film will debut on ABC-TV at a date to be specified later.

MARS ATTACKS (Warners) December 13

Inspired by the cult phenomenon Topps trading card series, MARS ATTACKS follows several bands of citizens from across America as they battle valiantly against an invasion of Earth by warmongering Martian hordes. Tim Burton directs and produces the large-scale comedic film, from a script by Jonathan Gems. "Science-fiction, with a dash of humor, peppered with silliness" is how actress Sarah Jessica Parker (ED WOOD) describes the mix. Adds Pierce Brosnan, "It's this huge ride: the Martians come down and attack Earth, and the President [Jack Nicholson] is worried about which suit he should put on and how to greet the Martian Ambassador. I play Professor Donald Kesler, this guy who's a know-it-all British scientist into 'Martianology.' And basically he's full of B.S.—he hasn't a clue what's going on." SEE PAGE 8.

NIGHT WATCH (Miramax) November 22

Nick Nolte and Patricia Arquette star for director Ole Bornedal, working from a screenplay by Steven Soderbergh. A young law student takes a part time job as a lone hospital night watchman just as a serial killer has begun to terrorize the city, and all the clues mysteriously lead back to him.

SPACE JAM (Warners) November 15

Basketball star Michael Jordan teams up with the famous Warner Brothers cartoon characters—Bugs, Daffy, Sylvester, etc.—for an intergalactic basketball game. Expect the most amazing combination of animation and live-action since WHO FRAMED ROGER RABBIT. SEE PAGE10.

STAR TREK: FIRST CONTACT (Paramount) November 22

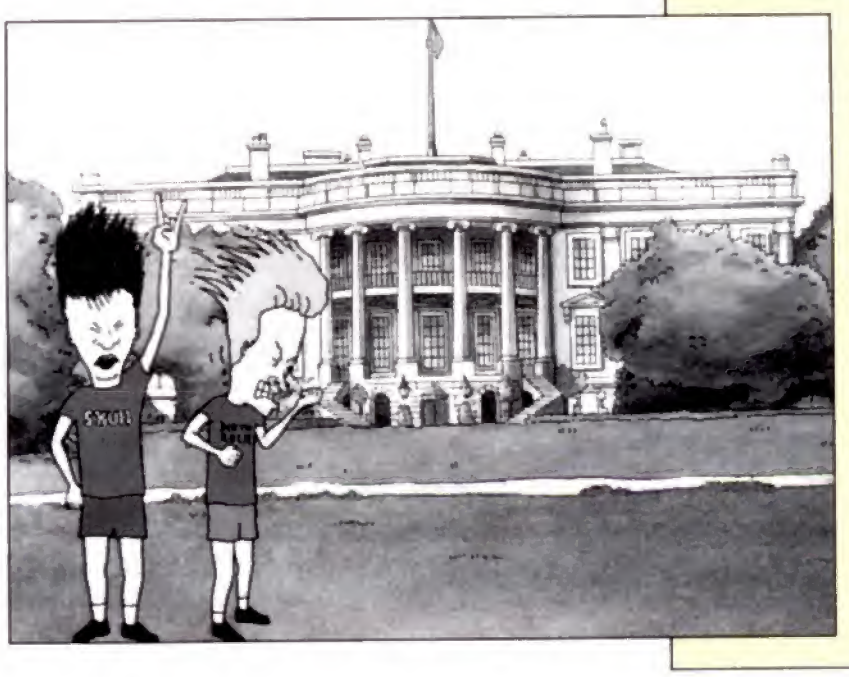
Captain Jean Luc-Picard [Patrick Stewart] and the crew of the newly commissioned *Enterprise-E* battle the insidious Borg to restore the rightful future of Earth in this, the eighth STAR TREK feature. Also on board this time: James Cromwell (BABE) and Alfre Woodard, along with the rest of the familiar faces from THE NEXT GENERATION:Brent Spiner, Michael Dorn, Gates McFadden, Marina Sirtis, LeVar Burton, and Jonathan Frakes, who also directed, from a script by Ronald D. Moore & Brannon Braga. SEE PAGE 16.

THIS RULES!

BEAVIS AND BUTTHEAD DO AMERICA (Paramount)

Just when all those parental fears about Hollywood's "dumbing down" the children of American were fading away, stupidity gets raised to new heights (or lowered to new depths, depending on your point of view) with the big screen debut of Beavis and Butthead. In the film, the two overtly horny teenaged losers find their most prized possession, their television, stolen. They set out after it on a cross-country odyssey, which takes them to Las Vegas, where they get mixed up with a thug named Muddy and a group of irate tourists. BEAVIS AND BUTTHEAD debuted at the 1992 Festival of Animation in a short film entitled FROGBALL. Since then, the two went on to MTV, have been splashed across T-shirts, recorded a CD, gotten entangled in controversy and become a pop-culture phenomenon. With a yet-to-be announced cast of guest voices and a theme song written by none other than Isaac Hayes (SHAFT), there's no telling just how BEAVIS AND BUTTHEAD DO AMERICA will play in the heartland. It's definitely going to be a love-it or hate-it film—or, in this case, a "This rules!" or "This sucks!" film. "Huh-huh-huh!" "Heh-heh-heh!"

Mike Lyons



December 20

HOLLYWOOD GOTHIC

STAR WARS REVISITED

20 years after its debut, the film is due back in theatres on January 31.

by Chuck Wagner

Already the assault is upon us. At theaters around the country this summer, 20th Century Fox used INDEPENDENCE DAY to plant the seeds of STAR WARS re-release awareness. A trailer begins with a little television in the middle of the screen while a voice intones, "For the past 20 years, you've only seen STAR WARS like this." Then—*boom!*—the screen goes to full-size with the promise, "On Feb.14 you will see it like this!" (The date was later pushed up to January 31, in order to accomodate the subsequent re-releases of THE EMPIRE STRIKES BACK and RETURN OF THE JEDI in February and March.)

For years, George Lucas has been promising us new STAR WARS films; at one point, he even claimed he would have the next trilogy completed by the end of the decade. But for now, the focus is on the re-release of the three completed films, which form the "middle trilogy" of Lucas' master plan. Refurbishment and enhancement on the trilogy cost $10 million. By now you probably already know that Jabba the Hut will be on view and that digital effects are being used to augment and even replace effects from the original. (For a sneak peak, check out the currently playing IMAX documentary SPECIAL EFFECTS, which showcases some of the recreations.)

Meanwhile, the next trilogy, which takes place before of the events in A NEW HOPE, is supposedly being prepared; in fact, early this September, the start of preproduction was announced on the next film, which is supposed to shoot in London late next year for a summer 1999 release. Currently, it has not been decided whether 20th Century Fox will be involved in the new films. (Lucas may be waiting for the expected success of the re-releases to give him more clout for a better studio deal on the subsequent films.)

Why more STAR WARS? In a televised interview conducted some years ago, Mark Hamill said that George Lucas had an outline for 9 full installments (of which the current three films comprised parts 4, 5, and 6). Hamill had seen the outline and wouldn't comment on content, except to say that "Luke Skywalker would appear at the end of the ninth feature." Will Mark Hamill return as well?

STAR WARS (above) will return to the big screen—followed at three week intervals by its two sequels. A new film is currently in pre-production.

"I've always been on a strictly need-to-know basis," Hamill recently told me. "I remember on the first one asking, 'What happened to my father? What happened to my mother?' Now I look back and realize he [Lucas] was sort of beating around the bush and only letting on as much as I needed to know.

"He did say that in the last one, my character is sort of an Obi-Wan who hands Excalibur down to the new young hope," Hamill continued. "But I caution you: At one point we signed a contract for a fourth

continued on next page

Short Notes

Robin Williams has committed to star in WHAT DREAMS MAY COME for director **Vincent Ward** (FLIGHT OF THE NAVIGATOR). An adaptation of Richard Matheson's novel, the story follows a man who dies in an auto accident and enters the afterlife but cannot reconcile himself to leaving his wife. ✇ **Matthew McConaughey** and **James Woods** join **Jodie Foster** in CONTACT for director **Robert Zemeckis,** based on the book by Carl Sagan about the global consequences of receiving the first extra-terrestrial radio message. ✇ The INDEPENDENCE DAY team of **Roland Emmerich** and **Dean Devlin** are considering a remake of FANTASTIC VOYAGE, the 1966 film about miniaturized scientists who go on a trip through a human body. Meanwhile, Devlin is adapting a live-action feature from the Disney cartoon GARGOYLES. All this and GODZILLA, too? ✇ Director **Guillermo Del Toro** (who debuted with the excellent CRONOS) is set to begin filming next summer on MEPHISTO'S BRIDGE, which he adapted from the novel by Christopher Fowler. **Martin Scorsese** will exec produce the tale of a frustrated designer who strikes a deal with an immortal being to get what he wants. Del Toro is also preparing MIMIC at Miramax/Dimension. □

THE X-FILES Leading Genre Emmy Winner

by Paula Vitaris

ER may have won Outstanding Drama Series at the 1996 Emmy Awards last September, but for genre fans, the real winner was THE X-FILES, which took a total of five statues when it added Outstanding Writing in a Drama Series to the four won the previous night at the Creative Arts Awards ceremony. GULLIVER'S TRAVELS tied with THE X-FILES for a total of five Emmys, the most awards given to any show this year. Also, THE OUTER LIMITS episode "A Stitch in Time" won for Outstanding Guest Actress in a Drama series, Amanda Plummer.

At the Creative Arts Award ceremony on September 7, Director of Photography John Bartley won an overdue award for Outstanding Individual Achievement in Cinematography for the episode "Grotesque." Thierry J. Couturier and 12 colleagues at West Productions in Burbank won for Outstanding Sound Editing. Michael Williamson, also of West Productions, and three colleagues, won for Outstanding Sound Mixing for "Nisei." And guest star Peter Boyle won for Outstanding Guest Actor in a Drama Series for his performance in "Clyde Bruckman's Final Repose." The only X-FILES nominees to come away empty-handed that evening were art director Graeme Murray and set decorator Shirley Inget, nominated for art direction on "Jose Chung's From Outer Space."

At the main ceremony on Sunday, September 8, THE X-FILES was up for three more awards. For the second year running, the show was nominated for Outstanding Drama Series, and Gillian Anderson received her first nomination as Outstanding Lead Actress in a Drama Series.

Peter Boyle read the list of nominees for Outstanding Writing in a Drama Series and then announced the winner: Darin Morgan, writer of "Clyde Bruckman's Final Repose," the episode for which Boyle had received his award a mere 24 hours before. "I didn't even hear them call my name," said Morgan, who had never met Boyle until he joined the actor on stage for his acceptance speech. "I just heard 'The Emmy

continued on next page

continued from previous page
goes to Da-' and everyone leaped up and was screaming." The loudest screamer was his older brother Glen Morgan, a writer and producer on THE X-FILES. The elder Morgan happily kidded, "Of the great thrills in my life, Darin's Emmy was just a notch under Steve Garvey's Game Four home run against the Cubs in 1984."

The eight nominations and five wins represented a particularly sweet accomplishment for the show. Not only did it win in the creative arts categories that usually bring genre shows their only Emmys, but with the writing award, THE X-FILES broke through the glass ceiling to win in a category usually reserved for mainstream fare (Rod Serling won for THE TWILIGHT ZONE in 1961).

Peter Boyle, who had just won an Emmy for guest starring in "Clyde Bruckman's Final Repose," hands a statuette to the episode's winning writer, Darin Morgan.

For co-producer and post-production supervisor Paul Rabwin, "It was great winning, especially for sound and camera work! West Productions submitted 'Nisei' because the teaser was great, and it was a very busy, complex episode."

Darin Morgan had no expectations that "Clyde Bruckman's Final Repose," would net him a nomination, let alone a win, although he felt certain Boyle was a shoe-in. "Most people don't think of THE X-FILES as a writer's show; they think of it as a special effects, science fiction thing. It's looked down upon by mainstream TV in several areas," he said. When his nomination was announced, his first thought was, "Oh God, I've got to get a tux," an outfit he found only slightly less constricting than the latex suit he wore when he played the Flukeman in "The Host." But with the Emmy in hand, he admitted that he felt "good."

The list of nominees included some surprising omissions, including lead actor David Duchovny. "David got screwed," Morgan stated firmly. "At least John Bartley won. He should have won last year. You look at the other shows and you go, 'Well, it's obvious that he should have been winning all this time.' My only complaint is they gave an award to the lead guest actor of the episode, and they gave an award to the writer of the episode, but they didn't even nominate the director, David Nutter. And if he directed both the actor and the script to an award-winning status, then he should have at least gotten nominated."

The lack of nominations for the show's directors is curious indeed. Morgan believes that Emmy voters won't give serious consideration to a series about aliens and the paranormal, citing the Academy's neglect of director Rob Bowman's work on his episode 'Jose Chung's From Outer Space' as an example. "That's one of the best-directed hours you'll ever see on TV. But there are people who see a story with an alien and say, 'Oh, it's an alien thing,' and will completely disregard the content of the episode."

David Nutter, who directed the Emmy-winning "Nisei," as well as "Clyde Bruckman's Final Repose," credits the lack of nominations to the remoteness of THE X-FILES' shooting location in Vancouver and the fact that while the show's directors are members of the Directors' Guild of America, the assistant directors and production managers are members of the Directors Guild of Canada. "We're further away from the real action in Los Angeles where a lot of the voting takes place," he noted. But he was delighted with the "Nisei" and "Clyde Bruckman" wins, adding that "I feel like I got a little piece of the statue."

Darin Morgan, who has departed THE X-FILES to work on feature film scripts, watched a videotape of the Emmy broadcast after he got home. To his dismay, he thought he "looked and sounded like a Peter Sellers character—a cross between Claire Quilty in LOLITA and Dr. Strangelove. You see something like that and you say, 'Oh man. Never again. I'm going into hiding.' The biggest thrill was watching the reaction of all our producers. They were so goddamn happy. I've never seen all those guys that happy over one single thing. It was great just to watch." □

STAR WARS

continued from previous page/ movie, but the time for that contract has expired, so it's no longer valid. Later, someone told me, 'Well, that was mostly for the merchandisers, to show that he could deliver the same cast if they wanted.' It gave him more bargaining power when he was making merchandising deals. So, I never really know. When I see him now, I don't talk to him about that."

It is speculated that the first three installments would revolve around "the Clone wars" which are mentioned in the original trilogy. It has also been a constant matter of lore that C-3P0 and R2-D2 would be the *only* characters consistent throughout all nine movies—they are robots, after all. Of course, if the beginning trilogy is ever completed, that still leaves the final trilogy. It seems reasonably certain that the character of Luke Skywalker will make a cameo in the final STAR WARS installment. But is there a chance it will be Hamill playing the role? "My feeling is that ours [the first three STAR WARS films] had a beginning a middle and an end, and we weren't involved again except possibly towards the end wrapping it up," said Hamill. "This was in 1976, and I asked George Lucas when would this be. He said, 'Ahh, like 2011.' And I remember thinking at the time, 'Wow, it'd be great having a job lined up at the turn of the century! On the other hand, I don't know if I can commit that far in advance!'" After a warm laugh, Hamill added, "I'd do anything for George." □

Obituaries

by Jay Stevenson

Joseph Biroc

The 93-year-old Oscar-winning cinematographer died on September 7 of heart failure. Among a varied career, he photographed several genre efforts, beginning with his first job as a full-fledged cinematographer on the classic, IT'S A WONDERFUL LIFE (1946), which he shot with Joseph Walker. Other genre credits RED PLANET MARS (1952), DONOVAN'S BRAIN and THE TWONKY (both 1953), THE AMAZING COLOSSAL MAN and THE UNKNOWN TERROR (both 1957), THE BAT (with Vincent Price, 1959), and ESCAPE FROM THE PLANET OF THE APES (1971). He photographed several efforts for gimmicky horror filmmaker William Castle, including 13 GHOSTS (1960) and SHANKS (1974).He was also a favorite of director Robert Aldrich, for whom he photographed HUSH, HUSH... SWEET CHARLOTTE, for which he received an Oscar nomination. Biroc and Fred Koenekamp won an Oscar for THE TOWERING INFERNO. Biroc's other credits include BLAZING SADDLES and AIRPLANE.

Bibi Besch

Actress Bibi Besch, who played the mother of Captain Kirk's son in 1982's STAR TREK II: THE WRATH OF KHAN, died on September 7 of cancer, at age 54. She also appeared in THE BEAST WITHIN (1982). □

Production Starts

BATMAN AND ROBIN

Director Joel Schumacher and writer Akiva Goldsman return to the Warners franchise, this one featuring current favorite George Clooney as the caped Crusader, replacing Val Kilmer, who replaced Michael Keaton. Also returning is Chris O'Donnell as Robin. New stars include Arnold Schwarzenegger as Mr. Freeze, Uma Thurman as Poison Ivy, and Alicia Silverstone as Batgirl.

DARK CITY

Director Alex Proyas follows up his debut on THE CROW with this futuristic science-fiction thriller, which he co-wrote with Lem Dobbs and David Goyer (ironically enough, the scripter of THE CROW: CITY OF ANGELS). William Hurt, Kiefer Sutherland, Jennifer Connelly, and Richard (ROCKY HORROR SHOW) O'Brien star.

101 DALMATIANS

Stephen Herek on remaking a cartoon classic in live-action.

The live-action Dalmations don't talk, but like their cartoon counterparts they arrange the meeting of their masters during a walk in the park.

By Chuck Wagner

W.C. Fields once noted that pitfalls to avoid in life include children and small animals. If so, then voluntarily taking on the director's job in Disney's new live-action version of the classic 101 DALMATIANS must be an act of bravery...or intense personal motivation.

For director Steve Herek (BILL AND TED'S EXCELLENT ADVENTURE), it may have been a little of both."When Joe Roth at Disney came to me," Herek remembered, "the idea of being involved in a Disney classic was very appealing. I wanted to do a movie that—hopefully—will be remembered for a long, long time—much like all the animated films. It seems to be happening that way in previews. If audiences embrace it, it potentially could be something like that. It's just rare in anybody's career that you have an opportunity to do something like this. So I jumped on it. I didn't even really think that much about the animals, although, it did cross my mind later. It's like, 'Oh my God, I'm going to be with all these puppies!' And there's more than just 101 puppies. We've got cows, pigs, chickens—just about every animal under the sun had some kind of part in this movie." He paused, then laughed the laugh of one who is relieved. "Actually now, after doing it, I do ask myself why! It was truly a test of patience. I mean, the trainers were extraordinary. This movie could not have been done without Gary Gero and his staff. He and his staff broke a lot of boundaries. Not only with puppies, but with all the animals."

Fortunately, Herek did have some early animal experience. "My parents are from Omaha," he said, "and I did spend some time, as a kid, on a pig farm in Nebraska, but probably not enough to make a difference. There was a big, giant learning curve. Not only me, but for the whole crew. It was extraordinarily difficult. The puppies, I thought, would be the hardest. And they were, probably just by sheer number. But they started training them at six weeks of age. They got them on an individual basis, and in numbers of up to seven or eight, to sit. And a few of them could actually 'speak'—you know, bark—and go and find a mark and stand there—'stay.' It was extraordinary."

Different techniques were used to manipulate larger groups of puppies. "What ended up happening, when you started getting more than seven of them, was this definite pack mentality. When one got up, they all got up. So when we had large numbers, it was more of a Pavlovian thing. They'd be trained to go up to a bowl of food and a buzzer. So when they'd hear that buzzer they'd know that the food was somewhere and they'd go and try to find it. It worked out quite well. Then there'd be certain special things that I'd want from the puppies that they just wouldn't do, that we augmented with special effects techniques—CGI and all that digital stuff that's so good now."

Unlike BABE, 101 DALMATIONS doesn't have the animal stars "speaking" with the aid of CGI-enhanced mouths. There is no "puppy dialog." No subtitles or narrators are used either. The dogs tell the tale by their actions and their barking (some of which is audio-enhanced.) Said Herek, "They speak in their own tongue. I basically approached it like a silent movie. When you watched silents, you understood what was going on without the aid of dialog. It's the same thing here. It works quite well. We've had a couple of previews and people are going nuts for it."

Filming in live-action presented a slew of problems not faced in animation, the chief one of which was directing a performance out of 101 real Dalmations.

With all the animals, you might also expect the shooting of the film to take a little longer. "This is no joke," Herek related—"it ended up just taking 101 days! We were scheduled to 90, but we ended up going 11 days over."

Puppies, no doubt, can slow things down. But are they really harder to work with than human actors? (After all, Hitchcock once said that actors should be treated like cattle.) "People all have their own ideas and opinions, so you always have to wade through a little of that kind of stuff to get what you want on the screen. But everyone was extremely professional."

Glenn Close plays the wild villain, Cruella De Ville. But—in the manner of Brando in STREETCAR NAMED DESIRE (or Val Kilmer in THE DOORS)—was she Cruella 24 hours a day? "No," said Herek. "She immediately threw herself into the part, like 150%. She was a little tentative about it, because it is a cartoon character. It involved establishing just how far we'd go with that character—you know, over-the-top.

continued on page 61

MARS ATTACKS!

Director Tim Burton brings the infamous cards to life.

By Steve Biodrowski

For years, it was the kind of thing known almost solely to hard-core science-fiction fans. Even to them, it was something read about or vaguely remembered rather than actually seen: In 1962, the angry red planet Mars had invaded Earth in spectacularly gory fashion, using heat rays, shrinking rays, frost rays—not to mention armies of giant insects—to level civilization as we know it. Was this the most spectacular film fantasy ever produced, or an epic science-fiction novel? No, it was *Mars Attacks!*—a series of bubblegum cards, barely released before public outcry put a stop to them.

Now, director Tim Burton will be bringing the infamous invasion to the big screen in all its gory glory with MARS ATTACKS, scripted by Jonathan Gems (1984). Larry Franco (JUMANJI) is producing, and ILM is providing computer-generated Martians, who will decimate an all-star cast including Pierce Brosnan, Jim Brown, Glenn Close, Danny DeVito, Pam Grier, Tom Jones, Jack Nicholson, Sarah Jessica Parker, Martin Short, Sylvia Sidney, Rod Steiger, and Paul Winfield. Warner Bros plans to release the $65 million movie on December 13.

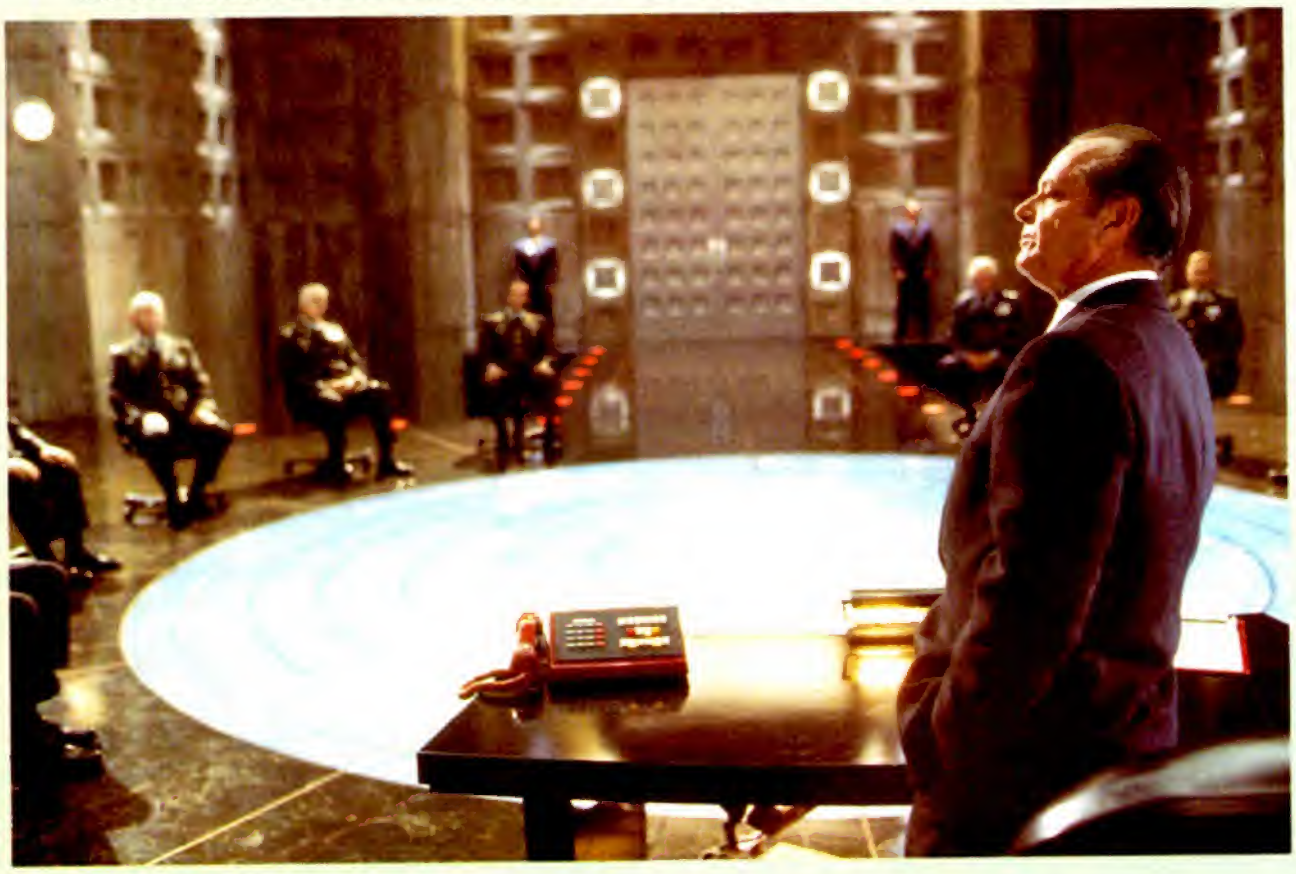
Long suppressed, the *Mars Attacks!* cards were almost forgotten by the public at large, until a successful similar invasion, this time mounted by dinosaurs, revived interest, and the original cards were reissued.

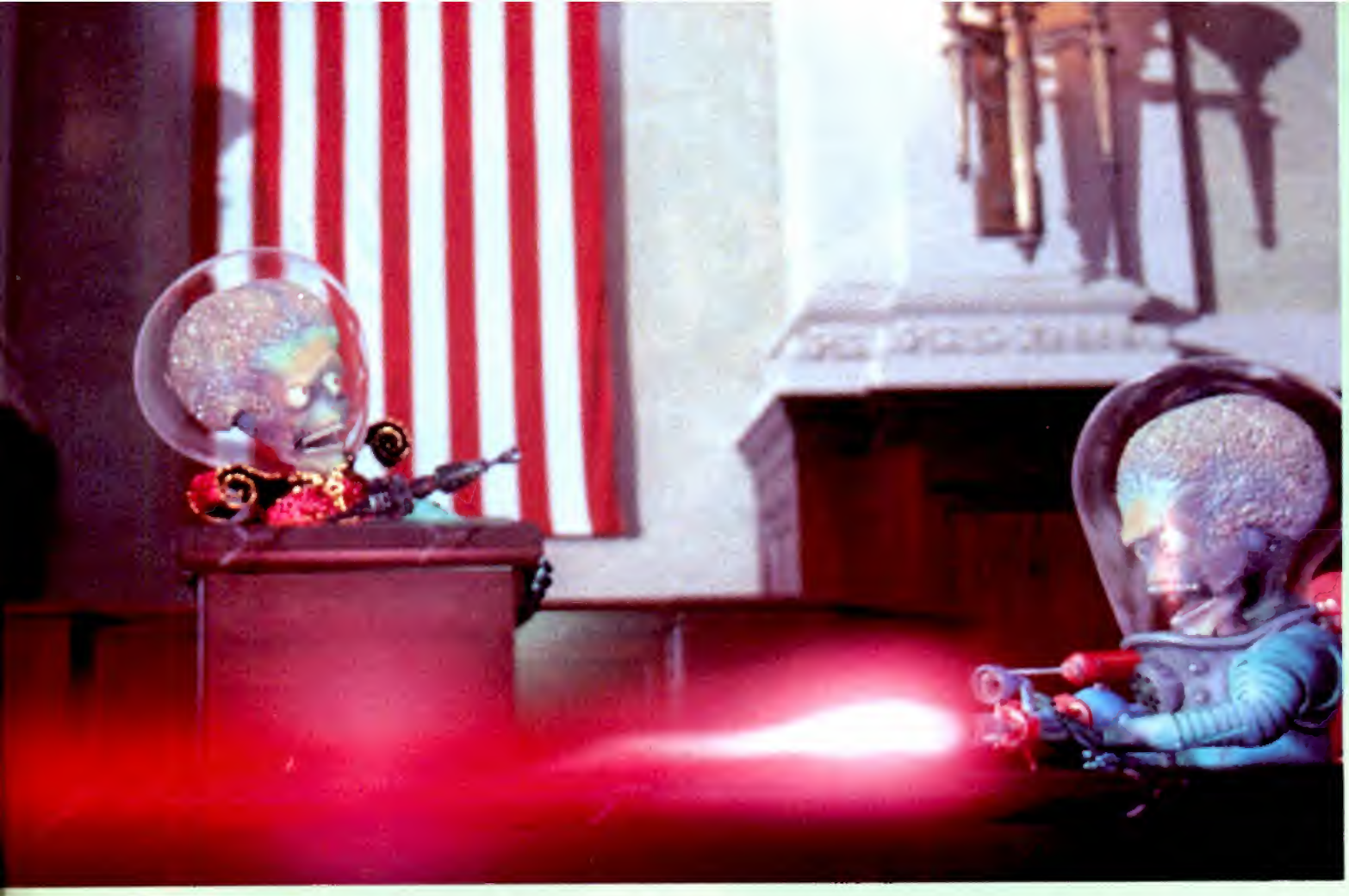
The new cards, entitled *Dinosaurs Attack!*, caught the eye of Tim Burton, who recalled, "It reminded me that I thought I had seen something else like that, yet they had been out such a short time that I didn't really remember them, except by reputation. It was like, 'Was this only in your mind, or did you really see them?' The *Dinosaurs Attack!* cards brought that out again, that there was such a thing as *Mars Attacks!*—it wasn't just a hallucination. Topps sent me a set—probably not an original but a reissue—and I just really liked the spirit of them. They were so beautiful, with stylish painting. They had a great naive quality to them that I liked very much—the luridness of the colors. It was really pure. It wasn't campy. It had a quality I like in movies of the time as well: they were horrible, and yet—there's so much about violence today, but something like that, at least when I was a kid, was more cathartic than it was real or mentally damaging or disturbing. They're graphic, but they're fun."

Writer Jonathan Gems recounts the genesis of his interest in the project: "It was the summer of 1994, and I was in a shop on Melrose Avenue in L.A., called Wacko," he recalled. "I saw these cards in there, and the *Dinosaurs Attack!* cards as well. I actually enjoy those more, and so does Tim! He really liked *Dinosaurs Attack!* and we discussed a movie about dinosaurs attacking suburbia. But after JURASSIC PARK, he thought it would be too similar. So he chose to go with *Mars Attacks!*"

The 55-card set (54 scenes, plus a final checklist-synopsis) provided visual inspiration for a great movie, but coming up with a story was something else again. Burton decided to use the cards as a jumping-off point to create an homage to the sort of 1950s alien invasion movie he loved as a child, cross-bred with the sort of multi-character scenario popularized by disaster

Jack Nicholson heads the human cast as the President James Dale, here seen in the War Room.





Left: Chaos erupts in the capitol when supposed Martian ambassadors take a decidedly undiplomatic approach to relations with Earth. Above: director Tim Burton orchestrates the mayhem.

movies in the '70s. (Of course the irony of abandoning *Dinosaurs Attack!* for being too similar to JURASSIC PARK is that INDEPENDENCE DAY took this approach to its alien invasion scenario and beat MARS ATTACKS into theatres by five months!)

Of trying to find a narrative thread in the cards, Gems admitted, "Nobody will believe this, because nobody would think Tim and I were so stupid: there's a story on the back of the cards—but we never looked on the back! We thought it was just some trading card bullshit. I only found out there was a story much later when someone asked. What inspired us were the images—in that lurid *Analog*-type cover style of pulp science-fiction. There's one image we never put in the movie, but it was an inspiration: a girl with an ice cream cone goes to a Martian as if to say, 'Will you be my friend?'—and he blows her away. We must be sadists!" laughed Gems.

Coming on board early to score the film was composer Danny Elfman, reuniting with Burton after missing ED WOOD. "I think it will be a very brass driven score," said Elfman in August. "I just cut the trailer last night, and it was the first thing I recorded—which may or may not relate to the bulk of the movie, but it was very brass driven." It's unusual to score music specifically for trailers, which usually go out with pre-existing music, but Elfman explained, "Tim's movies are difficult that way: they're really hard to 'temp' for previews; the tone is so odd that it's hard to nail his stuff. He gets very anxious to get original music. EDWARD SCISSORHANDS is the only other time I ever scored a trailer. They just couldn't find anything, and the trailers were coming out well before the scoring sessions, so we did a special session."

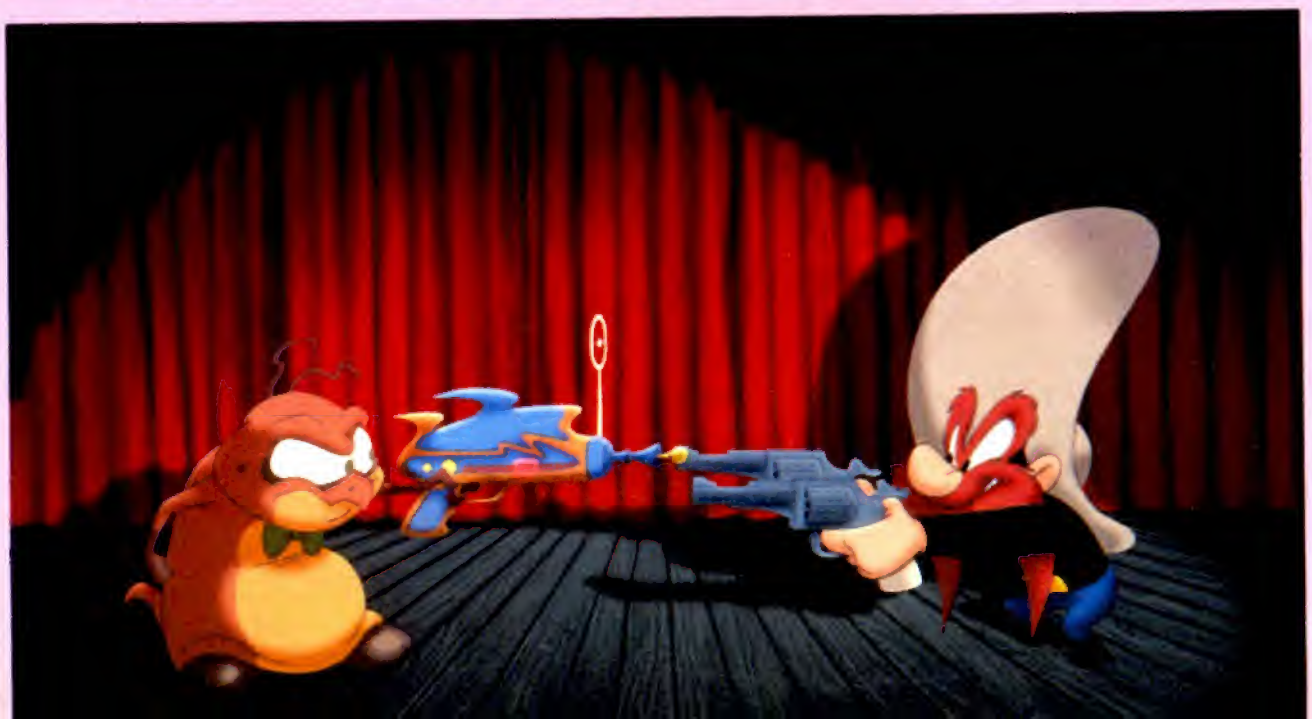
Elfman went on to say the trailer footage revealed that MARS ATTACKS, unlike its straight arrow predecessor INDEPENDENCE DAY, will take a decidedly eccentric approach to its topic—a sort of gory gleefulness. "The Martians are such malicious characters, which really is where it leaves the trading cards," he said. "The *Mars Attacks* cards are more serious; the Martians are more deadly. In the movie, they're like little children: they make fun; they're mocking; they do things just to be wicked! They're not like insects destroying the planet—they know they're being wicked and they take great glee in it. For example, they go into an old-age home, where this woman is listening to head phones. They could just blast her with a ray gun, but because she doesn't see them, they decide to wheel in this huge death ray, this kind of thing that they would aim at a building, and they have it aimed at the back of her head—and they're sneaking very quietly. There's no reason for that; it's just pure Tim. I just love them. They're nasty! That makes them so much fun!"

This sense of humor extends to the human cast, who won't just be playing straight man to the demented Martians. Actor Paul Winfield (STAR TREK II: THE WRATH OF KAHN) likened the set to a "play pen," saying, "Most of the sci-fi films I've been in take themselves a great deal more seriously. There's not a lot of joke-cracking on a STAR TREK ship, and the technical jargon is very accurate, so there's no fooling around while you're out there exploring the universe. This [film]—I've never experienced anything quite like it."

Still the filmmakers insist they are not making the AIRPLANE version of MARS ATTACKS! Would perhaps DR. STRANGELOVE be a more apt comparison—a black comedy about global annihilation? "I don't know how apt," admitted veteran star Rod Steiger, who essays the role of ultra-patriotic hawkish General Decker. "I would say it's wild, satiric humor. It has the same comic elements as STRANGELOVE. That's the way I see it; Burton may see it differently."

For his part, Burton said, "I don't ever know what the movie is. I just try to make it in the same way I tried other things. I try to keep the spirit of why you like something. You're not making fun of anybody or anything, but it's kind of a parody. In those movies, you'd see the monster for about five minutes. The rest of the time, some guy is explaining the whole thing. It doesn't mean shit." □

The amusing 1962 bubblegum cards were filled with memorably lurid, almost archetypal images.



SPACE JAM gives new meaning to the term "Dream Team." They may not have won gold medals or the adoration of sports fanatics, but the pairing of sports superstar Michael Jordan with Bugs Bunny, Daffy Duck, Porky Pig, and the rest of the Looney Tunes gang is enough to make animation and movie buffs worldwide salivate.

This enthusiasm for the possibilities that SPACE JAM provides has even carried over to the filmmakers who are behind it. "These are the opportunities that the industry can capitalize on, in terms of offering up a diverse plate of entertainment in animation," said Bruce Smith, who co-directed SPACE JAM's animation with Tony Cervone. "This is very different from what you would normally see from an animated film. For one, we're mixing the mediums; but also because of the broad sense of humor and entertainment that the Looney Tunes bring, it is very different from a Disney film."

SPACE JAM was born from the popularity of the series of Nike commercials which starred Jordan and the Looney Tunes characters. In the film, Bugs and friends get into the "jam" when a band of diminutive aliens called the Nerdlucks in-

Top: "Alas, poor Yorick." Bugs Bunny does Hamlet for Michael Jordan. Middle: The Toons enlist the aid of Jordan for an inter-planetary basketball game. Bottom: Yosemite Sam faces off with one of the diminutive alien Nerdlucks.

SPACE JAM

This animated live-action combo brings a Looney Tunes basketball dream team to life.

Producer Ivan Reitman, who previously turned special effects into comic gold with GHOSTBUSTERS, chats with the live-action actors on the basketball court.

vade their hometown of Looney Tune Land. These "space henchmen" have been dispatched by their leader, Swackhammer, who is looking for a way to save his failing theme park, Moron Mountain. Swackhammer wants to kidnap the Looney Tunes and bring them back to the theme park.

Seeing the size of his foes, Bugs challenges the Nerdlucks to a game of basketball. If the Looney Tunes win, they stay on Earth, but if they lose, they're Moron Mountain-bound. "What the Nerdlucks do, unbeknownst to Bugs and the Looney Tunes," continued Smith, "is find out about what basketball is and then go to Earth and [assimilate] the talents of five NBA players—Charles Barkley, Patrick Ewing, Muggsey Bogues, Larry Johnson, and Shawn Bradley." This new found power turns the Nerdlucks into the Monstars: uber-basketball players.

However SPACE JAM is a period piece, circa 1993, when one of basketball's greatest stars, Michael Jordan, was pursuing a career in baseball, and therefore safe from the Monstars. Faster than you can say, "Eeeh, what's up, doc?," Bugs and the Looney Tunes kidnap Michael off the golf course and enlist his help.

But, even Jordan can't get this rag-tag team of 'toons into shape, until a new player named Lola Bunny comes along. "She's very spunky and strong," said Allison Abbate, co-producer of animation. "She's the best player on the team, other than Michael Jordan, and she puts them in their place right off the bat." Added Ron Tippe, SPACE JAM'S other co-producer, "She's definitely a gal of the '90s." In addition, Lola also provides a love-interest for Bugs.

And so, the stage is set for an intergalactic basketball game wherein real-life, 'toon-life and the NBA all collide. It took a lot for such a story to make it to the screen, and in its early stages, SPACE JAM hit a few bumps. Production see-sawed in accordance with Michael Jordan's career (shutting down when he quit baseball, starting back up again when he returned to basketball). Then, this past January, Tippe and Abbate came aboard as producers, with no animation on the film complete, and kicked the film into high-gear.

Produced by Ivan Reitman (director of GHOSTBUSTERS), SPACE JAM features live-action segments in which Jordan showed great ability to act and react to the empty space that would later be the Looney Tunes. "Everybody was very pleasantly surprised at how great his acting talents seemed to be in this," said Helen Elswith, producer of visual effects. "Not only is it difficult to just act for a non-actor, but he was reacting

BY MIKE LYONS

SPECIAL F/X

Bringing Michael Jordan into Looney Tune land.

In recent years, movie-goers have witnessed such marvels as dinosaurs returning from extinction, toys coming to life, and aliens demolishing Earth. Now, get ready for the latest F/X trick: Michael Jordan passes a basketball to Bugs Bunny. In SPACE JAM, the sports hero interacts realistically with some of the world's most famous cartoon characters. To achieve this, the film's F/X unit had to pay extra attention to such details as basketballs. Helen Elswith, producer of visual effects on SPACE JAM, said, "When [the basketball is] in Michael Jordan's hands, it's the actual live-action ball, but when he passes it to a cartoon character, we had to create a computer-generated ball that looked like the real ball. Obviously, you couldn't draw the ball, because there would be a problem with continuity."

Michael Jordan interacts with animation. Inset: setting up a green-screen shot.

By the time SPACE JAM gets through this basketball game conclusion, audiences will have witnessed over one thousand composited shots, a record number for any film. These shots will be made up of live-action, traditional animation, and computer generated imagery (CGI). The most simple of these shots, those combining live-action and animation, began by filming actors in front of a green screen. "After that, live-action information was scanned into the computer," continued Elswith. "We generated what were called 'photo-rotos.' That basically is like a snapshot of every single frame of the live-action, so that the animators would be able to draw their animation using those 'photo-rotos' as a reference to where Michael Jordan, as a live-action character, was."

Once the animation was complete, it was scanned into the computer and then composited together, so that the live-action and the animation look as if they are in the same shot. Then, the characters had to be placed into backgrounds, which would sometimes be animated against live-action and sometimes vice versa.

"The challenge for the visual effects end of this movie," said Elswith, "is not only to be able to composite a moving camera with a moving camera—in other words, a real moving camera, the live-action, with the moving camera that's created by the animation—and making sure that those two elements are locked together and that they work realistically. Then, to take it a step further, make the live-action really look as though it exists in the animation world, or to make the animation world look as though it really exists in the live-action world."

This required the addition of such minute details as shadows and light on both the animated and live-action characters to give the feeling that they're sharing the same space. To further complicate this, some scenes, like the basketball game climax, feature flashbulbs and spotlights, which added another level of difficulty for the SPACE JAM team, as well as Cinesite, the assisting effects house on the film.

The last time audiences witnessed such marvels was in WHO FRAMED ROGER RABBIT (1988). SPACE JAM promises to go much further, with twenty minutes of film done completely by computer. Some scenes, which feature multiple characters sharing the screen, contain over seventy special effects elements—and that's just for one shot!

"I don't think any of us anticipated how complicated this process would be," said Elswith, adding that many of these complications stemmed from the aforementioned, razzle-dazzle basketball game finale. "We had to create a crowd of fifteen thousand characters, and we did this on a completely abbreviated time frame. We didn't have the time to animate fifteen thousand crowd members." To solve this problem, the effects team did some cloning (a method of "cutting and pasting" certain groups of the crowd), as well as shooting live-action footage and adding that to the mix. "There are actually a few completely computer generated characters," said Elswith, "that walk up and down aisles and do various things to give you the sense that there is a living, moving, breathing cartoon character crowd behind this game."

Despite such hard work, Elswith said that SPACE JAM has been a great education, not to mention a lot of fun. "The technology has changed as we've worked on the show. Cinesite, who's our visual effects house, is continually coming up with different variations on their technology to incorporate the demands of this movie. It's been a fascinating process to watch and to be involved in and, at many times, a real nail-biter." **Mike Lyons**

to characters that weren't really there. I think everybody was very pleased with his performance."

According to producer Abbate, Jordan did have some assistance in this area. "We had some of the players, from the Groundling [Acting] Theater come in. We put them in green outfits, because Michael was shot mostly against a green screen, and we had them perform with him, so that he had people to work off of."

The live-action sequences were also anything but leisurely paced. Unlike older combinations of live-action and animation, such as that in 1963's MARY POPPINS, in which the camera was planted in one place, SPACE JAM's camera is constantly on the move. "We have a highly active camera," said Bruce Smith. "Joe Pytka is the live-action director, and his style is very '90s, very fast paced, sort of MTV-generation oriented, and that has never really been done before in an animated film."

With a quicker pace than 1988's WHO FRAMED ROGER RABBIT, SPACE JAM required greater effort on the part of the animators to keep the characters in perspective with their live-action surroundings and vice versa. "When we look at the shots, when they're finally composited," said Smith, "it's amazing to see that Michael exists in this 2-D environment that feels very 3-D."

To meet this technological challenge, the filmmakers began with a distinctive look for the film, by going back to some classic Warner Brothers short subjects for inspiration. SPACE JAM's art director Bill Perkins said, "Through the years, the characters had different artists and directors who had put their own little bend on the characters. So, we really looked at some of the stuff that was happening in the '40s and into the '50s."

"Daffy is more of the looney, 'Whoo-hoo' kind of Daffy Duck," explained co-director Tony Cervone. "And Bugs Bunny is a little bit younger, a little bit more of a wise-guy than he became in his later years."

For Bill Perkins, coming up with this look was a bit like being a 'toon getting smacked in the head with an anvil, as he too joined SPACE JAM just this past January. "Basically, there was a lot of stuff done previous to that, and not a whole lot of it was getting approved by Ivan Reitman," he said. "It just wasn't hitting the mark. I had to come in at that time and figure out what Ivan was looking for."

"It certainly gave us a nice juicy voice to animate to," said Smith of casting Danny DeVito. "His voice just opens the door for a lot of possibilities."

Actor Danny DeVito provides the voice of the film's villainous Swackhammer, who wants to kidnap the Looney Toons gang for attractions at his theme park.

Working closely with Reitman and the other filmmakers, Perkins helped to achieve the look they wanted for SPACE JAM. "Ivan was really going for a look in the 2-D backgrounds that had a lot of rich light and shadows," he said. In addition, Perkins also came up with a unique color scheme for the film: "I noticed, working with the standard Warner Brothers characters, that most of them, if they weren't black and white or grey and white, they were principally primary colors or brown." Perkins decided to use other opposite, or secondary, colors, on other characters, such as Swackhammer and the Nerdlucks, in order to make the Looney Tunes stand out.

In the personality department, animators—always on the look-out for great character dynamics to work with—found they had fertile ground in which to plant their talents with SPACE JAM. "We tried to give people as much freedom to do as much funny, wacky stuff as they could," said Cervone. This led to a new development in the shaping of Bugs' personality. "We've never had all the Looney Tunes on screen at the same time before," Cervone pointed out. "And, the Looney Tunes have never appeared in a feature film like this before. So, Bugs really had to become the leader and really had to become the guy who keeps the show on the road, keeps the story moving and has to keep all the other characters in line."

Helping this along was a group of very talented voice actors, taking the baton from late, great Mel Blanc, to provide the voices for the Looney Tunes. "Ivan Reitman, who also directed the vocal sessions with these actors, was looking for more of a performance than an actual imitation of Mel Blanc," said Smith. "They were looking more for comics and performers other than mimics," added Cervone. "Certainly there are no ten people in the world who could replace Mel Blanc, so you have to look beyond that and center more on the performance."

In addition, SPACE JAM has the perfect voice for its villainous Swackhammer, with the devious tones of Danny DeVito. "It certainly gave us a nice, juicy performance to animate to," Smith admitted. "His voice just opens the door for a lot of different possibilities."

With live-action and animation in place, the time then came to put the two elements together through some incredibly cutting-edge technology that has surprised even those working on the film. "We're pushing the envelope as far as it will open," said producer Tippe. Using computer-generated imagery (CGI), SPACE JAM provides a seamless, three-dimensional blend of animation and live-action that promises to be unlike anything audiences have previously experienced. "We're sort of in the forefront of what new technology is bringing to animation," Smith claimed. In fact, the technology is so cutting-edge that it seemingly unfolded while SPACE JAM was in production. "Literally, this film could not have been made two years ago," said Cervone.

With all this work coming to an end, the directors say they feel a little bit like parents sending a child out into the world. "And that child better be damn successful!" joked Tony Cervone. "We're shocked and amazed on a daily basis on how great this stuff is turning out. A lot of things in this movie are better than we ever dreamt they could be."

SPACE JAM is a film that uses the very latest technological developments to pay tribute to animation's greatest traditions. And if it becomes the hit everyone's hoping for, the filmmakers behind it just may find *themselves* dubbed the "Dream Team." □

SCREAM

Wes Craven directs a "hard-edged" homage to horror.

By Lawrence French

"It's a real nightmare," exclaimed director Wes Craven. "It's like something right out of INVASION OF THE BODY SNATCHERS." Craven is not talking about the plot of SCREAM, his new murder-mystery for Dimension Films, but a real-life controversy that erupted while the director was shooting the film on location in Northern California. Much of the thriller was scheduled to be shot in and around the scenic Santa Rosa High School, which has long been a popular stop for Hollywood filmmakers looking for a typical all-American high school setting. However, the Santa Rosa School Board refused permission to shoot there, after reading the movie's script. It seems that certain board members took offense when the school's fictional principal (played by Henry Winkler) chastises some students rather sternly, telling them that "fairness would be to rip your insides out and hang you from a tree so you can be exposed for the desensitized, heartless little shits that you are." That line, combined with the film's story, about a group of high school students who are brutally murdered by a psychopathic killer, proved too much for the skittish school board, who recanted their initial approval.

Gale (Courtney Cox), Randy (Jamie Kennedy) and Sidney (Neve Campbell) fill out the young ensemble cast in SCREAM, Wes Craven's latest horror film.

"I think they acted in a way that put them in a very bad light," said Craven. "The whole issue of violence in horror films is so false. There's so much real-life violence that kids have to deal with—to suggest that movies are creating that violence is just ridiculous. Films have only been around for 100 years, but you can look at any page of human history and see overwhelming amounts of violence. All of the classic myths are full of violence and gore. Look at THE ODYSSEY. So [how can they] sit in judgment, when you can go into that school library and pull out the Bible or Shakespeare or 100 other [books] and find so much gore that, if you looked at it as a contemporary project, they'd say, 'This is terrible—we can't expose our children to that!'?"

Ironically, screenwriter Kevin Williamson was in the midst of writing his script for SCREAM just as Republican Presidential candidate Bob Dole was unleashing his vitriolic attack on Hollywood for the blood and gore content of films like Oliver Stone's NATURAL BORN KILLERS. Williamson found Dole's remarks absurd and remembers adding lines that were partially a reaction to Dole's comments. One such instance occurs when the killer replies to a victim who says that he (or she) has seen too many horror films. 'Movies don't create psychos,' replies the killer; 'they just make psychos more creative.' "The whole theme and message of the film is about violence in the cinema," explained Williamson. "Everything Bob Dole said when he first blasted Hollywood, really influenced the script. I remember thinking, 'What is wrong with this man? Why does he keep blaming everything on Hollywood?'

The answer, it would seem, is politicians like to hit on hot-button issues, which appeal more to people's emotions than to their reason. Interestingly enough, Senator Dole seemed to be almost citing Williamson personally in his recent nominating acceptance speech, when he called on screenwriters "not to add to [what Dole considers to be] the mountains of trash" that is coming out of Hollywood.

Although Williamson was upset over losing the high school location, he was happy in a strange way, because he felt the whole issue raised the very subject that the film was dealing with. "The way the issue was finally resolved was not to my liking," said Williamson, "because it was counter to the message of the film, which is that you can't blame movies for real life violence. The Santa Rosa school board felt that, 'We can, and we do,' and they did. As a result, we weren't allowed to shoot at their school. But I can't concern myself with that, because as a writer I said what I had to say, and if people don't agree with it, fine, I respect their opinions."

Director Craven, however, was not as kind about members of the school board, who he felt were hypocritical reactionaries. "They were saying, 'We don't want our children influenced by this kind of movie,' and at the same time they were lying and doing things that were illegal, under 1st amendment rights. They claimed we would disrupt the school schedule, but then they turned around and let Ron Howard shoot there. It was really scary, like when they were hanging witches in Salem, because there was that same sort of hysteria. The most disappointing thing about the high school incident was the side of the American psyche it revealed. There was some re-

Left: Frightmaster Wes Craven directs Courtney Cox on location for SCREAM. Though he often writes his own projects, Craven was attracted to Kevin Williamson's script because it "really breaks barriers." Right: A terrorized Casey Becker (Drew Barrymore) prepares to defend herself in the opening scene.

ally petty and nasty caricaturing of horror films. The local newspaper never referred to us as a film but always as some gory slasher film with foul language. The school board kept talking about the foul-mouthed Principal, but all he says is 'you little shits.' That was it, certainly nothing your typical high school student hasn't heard before."

Ironically, what made SCREAM verboten with the Santa Rosa school board, is what will no doubt make the film a hit with teenagers and what made Craven decide to direct it. "The script is extraordinarily clever," enthused the director. "It's very referential to the whole horror genre. All the kids in it are horror mavens, and they're killed by somebody who quizzes them on their favorite horror movies. It's very much about the genre and all the kids who watch horror films. It starts out very hard-edged, and develops great characters who are very well rounded. It's not your ordinary horror film, by any means. It's got wild humor in it, and at the end it becomes very shocking again. It's rather difficult to categorize it, because it has elements in it that are like HEATHERS, but it's not a spoof on horror films. It's really got some heavy drama in it, but it also has some very dark humor. At any given time it's either so touching or so funny or so shocking—it's a real roller coaster ride. I think it will be very controversial, and it's a script that really breaks barriers. I haven't had this feeling since directing THE HILLS HAVE EYES or THE LAST HOUSE ON THE LEFT. It's got stuff that's absolutely shocking!"

One of the main goals Kevin Williamson's set for himself in writing SCREAM was to create a truly terrifying movie, feeling it had been far too long since a film had actually frightened its audience. "It reached a point where horror movies weren't scary anymore," lamented Williamson. "When you got to the FRIDAY THE 13th sequels and the NIGHTMARE ON ELM STREET sequels, the genre just started to burn itself out, and it wasn't fun to go anymore. To me the fun in going to a movie like HALLOWEEN was to be scared, but most of the sequels had degenerated into simply becoming the most creative way to slice someone open and kill them, and then having a one-liner afterwards. They just turned into cheese. Audiences started cheering for Jason and Freddy—the bad guys. That's when I lost interest in them."

Although SCREAM is very much an ensemble acting piece that revolves around five teenaged friends, it is the role of Sidney Prescott, played by the up-and-coming actress Neve Campbell, that is the real focus of the story. Campbell had already appeared in several genre productions, including the TV movie of Oscar Wilde's THE CANTERVILLE GHOST, the Toronto stage production of THE PHANTOM OF THE OPERA, and in THE CRAFT, as one of the four teenage Witches. "What attracted me to this part," said Campbell, "is that Sidney is a very strong and resilient character. It's very intelligently written, with a very dark sense of humor. I really liked that, because if you're going to do a horror film, you better have some humor in it, as well as all the terror. My character is stalked throughout by someone she assumes was the killer of her Mother [who was murdered the year before]. But she also thought that her Mother's killer was convicted and put in jail, so when she's stalked she becomes a little confused. It's a part that's got a lot of levels to it, because it's dealing with the death of her Mother and her having to go through the whole mourning process at a very young age, and her not really being able to come to terms with her age, because of the tragedy she's been put through. She's very alone within the film, because she doesn't feel she can trust anybody, not even her boyfriend [Skeet Ulrich]. I also loved the fact that, although my character is somewhat of the victim, by the end she becomes the heroine, and gets very tough and really comes into her own. I like seeing characters who go through transitions like that."

Gun in hand, television reporter Gale Weathers (Courtney Cox) attempts to turn the tables on the SCREAM's psycho killer.

Miramax sub-distributor, Dimension films, plans to give audiences a real SCREAM this Christmas, when the terror treat will be unleashed at theaters across the country—except for Russell, Kansas, the hometown of Senator Bob Dole. □

STAR TREK FIRST CONTACT

The new Enterprise battles Borg on the big screen to save the future.

With a Thanksgiving weekend opening just like its predecessor, STAR TREK: FIRST CONTACT brings the next chapter in the ongoing saga of the *Enterprise* crew to fans for the holidays. Unlike STAR TREK: GENERATIONS, however, this is the first time out for the cast of THE NEXT GENERATION alone, testing whether they can carry a film without any stars from the original series.

As principal photography for the movie finished, producer and co-writer Rick Berman enthused about the story: "It has taken Captain Picard [Patrick Stewart] away from the brooding, melancholy Picard that we saw in GENERATIONS and turned him into an action hero. We have a number of wonderful parallel stories, going back to the very foundation, the beginnings of STAR TREK, and simultaneously dealing with some remarkably exciting sequences of the Borg, who are trying to destroy humanity. There's a great deal of humor in it; it's got a lot of poignancy, and it's a very exciting, great tale."

Jonathan Frakes, selected to direct FIRST CONTACT, as well as reprise his role as Commander William T. Riker, concurred, saying, "The script is the best STAR TREK script I've ever seen. We have the best cast of all time. There are some wonderful STAR TREK surprises in the movie. I think it should be thrilling for the fans."

In the new TREK, Riker (Jonathan Frakes) and La Forge (LeVar Burton) beam down to 21st-century Earth. Opposite page: Worf (Michael Dorn) returns from DEEP SPACE 9 to help battle Borg, and (inset) Picard faces demons from his past.

The story line of STAR TREK: FIRST CONTACT, which was previously called STAR TREK: RESURRECTION, follows a tried-and-true formula: The *Enterprise* must save the Earth and the entire Federation of Planets, which will cease to exist if the invading Borg are successful. During the course of the movie, both Lieutenant Commander Data (Brent Spiner) and Picard confront the Borg and find their resolution tested, and along the way, comic relief arrives in the 21st century, especially in the person of Zephram Cochrane (James Cromwell).

After reintroducing us to the *Enterprise* crew, FIRST CONTACT explodes into action, with a spectacular space battle between the Federation Fleet and the Borg, near Earth. Picard, who still vividly remembers his own assimilation by the Borg when he was turned into Locutus, takes the new *Enterprise-E* into battle and apparent-

By Anna L. Kaplan

Captain Picard leads Data and a security team on a search of the Borg, who have begun to assimilate the lower decks of the *Enterprise*.

ly defeats the invaders. However, a small Borg ship opens a time vortex into Earth's past. As the *Enterprise* pursues the Borg, the crew members witness a change in the time line and realize they must prevent the Borg from changing Earth history. Although they are able to destroy the Borg ship, they still have not defeated the Borg. In the 21st century, just before its scheduled launch, the Borg have already inflicted critical damage on a spacecraft belonging to Zephram Cochrane. This ship has the first warp drive, and the damage will stop Cochrane from making his flight, thereby preventing humanity's first contact with an alien species, the Vulcans, and altering the future. So they help Cochrane, which turns out to be more difficult than expected. At the same time, they discover that the Borg have beamed onto the *Enterprise,* and are assimilating everyone on the lower decks. As the battle rages on the ship, Data meets the all-powerful Borg Queen (GHOST STORY's Alice Krige), who tempts him by offering to make him more human. To defeat the Borg, the crew must fight them outside of the ship in a spectacular EVA (extravehicular activity) battle, after which Data and Picard must also eliminate the Queen. Finally, after witnessing the arrival of the Vulcans, who make first contact with humans after detecting the warp signature of Cochrane's ship, the crew of the *Enterprise-E* must travel back through the vortex to the 24th century.

Back teaming-up with Captain Picard and the crew of the Enterprise, Worf (Michael Dorn) takes aim against the invading army of Borg soldiers.

Berman hired Brannon Braga and Ron Moore, co-writers of GENERATIONS, to work on the story and script. "I'm fascinated with time travel stories, and I think that they're very effective," Berman explained. "I also very much wanted to do a film with the Borg. Those were the two initial thoughts that kicked the whole thing off. Our goals at that point were to create a story that was going to be wonderful and [a script that] was going to be producible within the budget limitations of a STAR TREK movie."

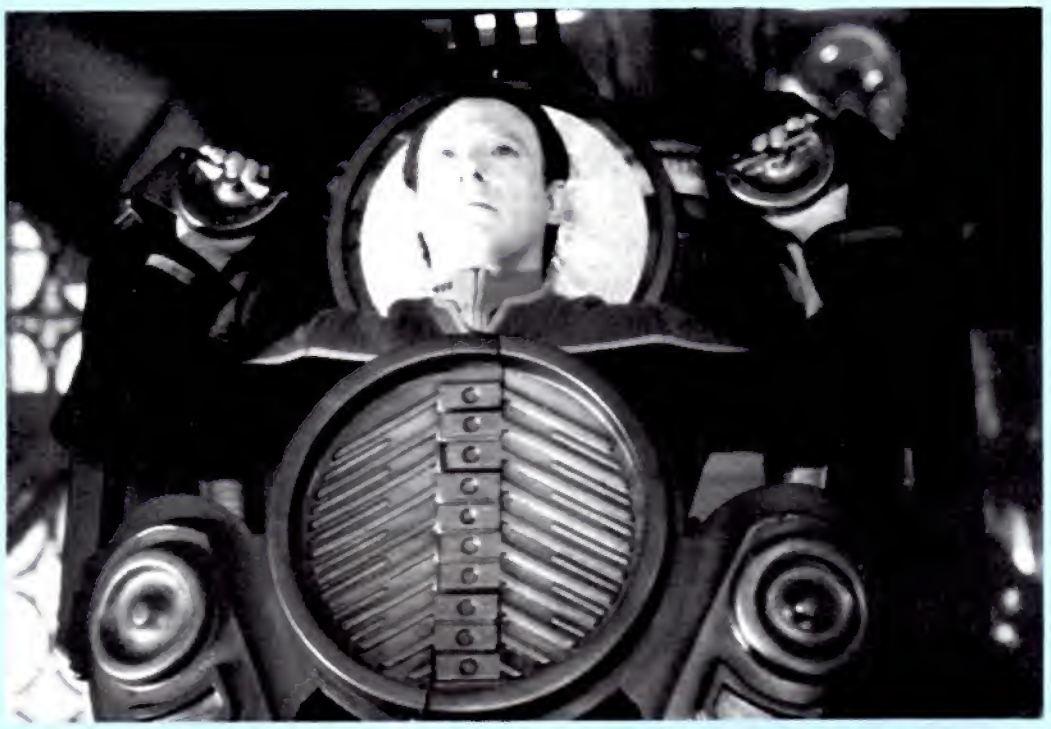
Added Moore, "Before we even officially got going, we chatted casually about the next film and what we wanted. Rick had said pretty early that he wanted to do a time travel show, and we agreed. For our part, we wanted to do something with the Borg, because we thought they would be a great villain, an alien race that's really popular with the fans, and they could give us a lot of interesting things on the screen. So we started working on a way to combine the Borg with time travel. We talked in some detail through the initial stories about what time period to go to, what the plot would be. We discussed everything from the Italian Renaissance, to World War II, to 1996, and

STAR TREK FIRST CONTACT

DATA

Brent Spiner on reprising his android role.

Brent Spiner in his familiar makeup as Data was on the *Enterprise* engineering set at Paramount, waiting to film a scene with the Borg Queen. The room didn't look quite like the familiar engineering, because it had been assimilated by the Borg. Commented Spiner about his confrontation with the Queen, "This whole sequence is kind of incredible—very different."



Data's desire to become human, a recurring motif, is put to the test when he is captured by the Borg, who offer to make him a flesh-and-blood cyborg.

Otherwise, Spiner was back at work doing what he has done so well for so long. How did it feel to be back in the Data makeup after two years? "Fine. It's very familiar," he said, not exactly brimming with enthusiasm. He was more animated talking about director Jonathan Frakes: "He's terrific; he really is." Frakes had directed Spiner many times during the filming of THE NEXT GENERATION, but this time around, commented Spiner, "He just has more toys to play with."

Rumor had it that Spiner did not want to play Data again. This type of speculation always seems to follow him. "I'll tell you why there's always gossip about who's going to do the film and who's not going to do the film," Spiner explained. "All there really is [are] negotiations, that people get privy to at really early stages. I've never had any intention of not doing either the last movie or this movie," added the actor, who consulted with the writers of the film and was involved all along.

Data's fate at the end of FIRST CONTACT—or at least the speculation about his fate—led to more rumors that Spiner would be replaced. So, would he play Data again? Answered Spiner, "More than likely. The reality is it's an economic decision more than anything else, and I don't mean my salary; I mean whether we do another one. Paramount Pictures is a business, and they're in the business of making money. I think if the film does well we'll certainly do another one."

Spiner does have concerns about how long he can continue to play Data: "I do think, and I've said this before, there's a finite number [of films] that I can do, only because of believability of the character. I think as I get older it really isn't going to be effective for me to be playing the part. I think they'd be better off ultimately getting a new young android to come on who doesn't age." He laughed and said, "I'm certainly not happy about the idea that I continue to age, but unfortunately it's a reality that we are all going to have to face."

Regarding this problem, makeup designer Michael Westmore said, "Of all the characters, Data's straight makeup is the only one that hasn't changed since we started the show. Even [for] something as simple as Patrick [Stewart] or Marina [Sirtis], we've changed the base color or brand or something. But the entire procedure of Data's makeup has never changed." Westmore is aware of Spiner's concerns about his credibility, but said at least for this film, "It all worked out pretty well."

After STAR TREK: GENERATIONS, Spiner hoped that his work would lead to more feature film roles, but he thinks it did not. He said, "I kind of hoped that would happen, but I found that STAR TREK is kind of its own animal. The general public, I think, and the industry don't regard these as real movies. They're STAR TREK movies. STAR TREK movies, generally, are not reviewed as whether they're good or bad films particularly, as much as, 'Was it better than the last one? Or better than number 3, or better than number 2?' They're compared to each other, as opposed to the rest of the films out there." However, self-admitted Trekkie Dean Devlin, co-writer and producer of the summer blockbuster INDEPENDENCE DAY, cast Spiner as Dr. Okun, the scientist studying the UFO hidden under government possession in Roswell, New Mexico. Devlin has noted the wave of recognition that passes through audiences when they finally recognize Spiner, who as Dr. Okun looks nothing like Data.

Of working in features, Spiner, who also appeared as a scientist testing John Travolta's intelligence in PHENOMENON, said, "I'm enjoying being in features, because I really hadn't done any prior to the last movie. I mean, I'd done a low-budget movie back in New York years ago, and a little bit here and there, but not really genuine roles. I feel I've got some catching up to do. I mean if I plan to end my life with a body of work, I've got to get cracking, because we spent seven years doing the series and there really wasn't any time to do anything in the hiatuses, at least not for me. So I'm enjoying that I've actually been in some features, and I'm hoping to do some more."

Thinking back to his role in GENERATIONS, and the reaction of fans to the newly emotional Data, Spiner commented, "In retrospect, when I look at GENERATIONS, particularly in comparison to some of the big blockbuster films this summer, it's a much better movie than I thought it was initially. I had a really good time with it. It was really fun. There was some debate among the fans about whether they enjoyed seeing me go through that [with the emotion chip] or not. I've gotten feedback from people who didn't care for it, but I think that's more about people wanting the character to stay the same and not change. I think it's kind of like having kids, and they're very, very young and adorable, and you want them to stay that way forever." Spiner summed up his feelings, saying, "An unfortunate reality is that life goes on, and evolution happens, and growth happens and things change. And I like that. It's certainly more interesting for me to play a character who's ever evolving."

What Spiner won't do is give his judgment about STAR TREK: FIRST CONTACT. Is it a good film? He replied, "That's anybody's guess. I don't really concern myself with what the result is, because I don't have any control over it. I just try to do the best I can." **Anna L. Kaplan**

STAR TREK FIRST CONTACT

WRITING THE SCRIPT

The GENERATIONS team of Ron Moore & Brannon Braga scripted the new Enterprise adventure.

Regarding the story for STAR TREK: FIRST CONTACT, producer Rick Berman said, "It was the most satisfying element, developing the story and writing the script. I think, as everyone here at Paramount felt, that it's really an extraordinary script that we're very proud of."

Berman picked Ron Moore and Brannon Braga early in 1995 to script the second NEXT GENERATION feature film TREK. Moore, who is currently a supervising producer on DEEP SPACE NINE, is a fan of the original series with extensive STAR TREK experience. He submitted a spec script to THE NEXT GENERATION during its third season, which eventually led to a staff position. He wrote many episodes of THE NEXT GENERATION, specializing in Klingon tales such as "Redemption, Parts I and II" about Worf (Michael Dorn) and the Klingon civil war. One of his personal favorites was the episode he wrote called "Tapestry" in which Q (John de Lancie) gives Picard (Patrick Stewart) a chance to live his life over again. Along with Braga, Moore wrote the series finale, "All Good Things..." Moore and Braga also wrote the script for STAR TREK: GENERATIONS.

Troi (Marina Sirtis) has little to do on 21st century Earth. Ron Moore (inset) admits the script shortchanges some of the cast.

Discussing the differences between writing a television script and a feature film, Moore said of writing a film, "It's very different. You deal with a whole different set of people. We deal with the executives in the Feature division [of Paramount] and Rick intensely. Then it's a very large production team that is assembled for this one project. The scale of it is so much bigger. The money is so much bigger, as allotted to the production. The requirements of the script are different. It's apples and oranges." He continued, "[With] DEEP SPACE NINE, we are dealing with what we assume is an audience that's following the show, watching last week's episode, and this week's episode. You're taking these characters, and you're playing with them, and trying different things each week, trying to keep it interesting, and just having a lot of fun. On the movie, you're not going to see another one of these for a couple of more years."

Another problem is the audience. Moore noted, "You've got to write the film in such a way that you can appeal to both the core audience and to people who are coming in. So you can't get too 'inside.' It's always difficult with STAR TREK films because there's so much history and so much backstory to deal with. Where do you draw the line? How much do you explain to the audience before you start confusing new people and boring the people who are familiar with it? It's always a difficult line to walk with these shows.

"We know it so well that it's hard on some level for us to step outside of that and say, 'What if you don't know what a Klingon is?' Then you just go, 'You know what? You're just going to have to deal with it. We're not going to tell you what a Klingon is.'" Moore laughed and continued, "But at the same time it's only fair to clue the audience to the fact that the guy with the gold skin is an android. You have to hint [to] them in certain ways, and yet we're not going to explain what a warp drive is or what a starship is, because some of this stuff is just kind of entered into the language. People who don't watch the shows that much [still] know what STAR TREK is, they get it. 'You know, it's a space ship; it flies around the galaxy, and it has these guys; they have ranks, Captains, and so on...'" Moore said that this part of the audience may very well think, "Yeah. I get it. All right, now tell me a story."

As Moore and Braga worked on the story, they did not completely sketch out what Picard and his crew were doing between the time that the *Enterprise-D* was destroyed and the beginning of the movie. Moore explained, "We talked initially about setting up what they had been doing, but then we just kind of discarded it, and said, 'Let's just get into the movie,' instead of rounding up the crew, which had been done in the other films quite a bit. We just decided to leave it vague. We really never discussed what they had done in the off year or two. We know that another *Enterprise* was built; we assume that Picard certainly was involved with that, and to some extent, the rest of them. What exactly they did for that year and a half- or two-year period is certainly open to debate. It's one of those gaps the fans can fill in, or the novel can fill in, but we really didn't make any attempt to."

One character who did have to be considered was Lieutenant Worf (Michael Dorn), who has moved to the space station DEEP SPACE NINE since the previous TREK feature. Said Moore, "At the beginning of the picture Worf is on the *Defiant,* and he's rescued from the *Defiant* by the *Enterprise.* So he's just on the ship for this mission." Moore laughed and continued, "When the *Enterprise* goes back to the future at the end of the movie, we assume he got off and went back." Although admittedly a case could be made that Worf would want to stay on the *Enterprise,* Moore explained, "Obviously, he's sticking with us, so he's not going to do that. I think the way we are playing it and will continue to play it on DEEP SPACE NINE is that he can't go home again."

Anna L. Kaplan

eventually landed on the 21st century because it seemed like an interesting time period that hadn't been done in the STAR TREK lexicon, and yet a lot of key things in the STAR TREK continuity happened then. What had been established in the [TV] shows [was that] the invention of warp drive and the first contact with an alien race happened in that period, yet there was this third World War and all this cataclysm. Somehow, out of that, people got together, and the Federation was born. We thought that would be an interesting time—the birth of STAR TREK. All those elements were in place, and nothing had really been established about exactly how it happened. That's we why were able to tell the story."

In the movie, Picard chooses Riker, Geordi, and Counselor Deanna Troi (Marina Sirtis) to stay on Earth and handle the situation with Zephram Cochrane, while he, Lieutenant Commander Worf (Michael Dorn), and Data tackle the Borg on the *Enterprise*. Initially, the two plots were partially reversed. In the first draft, Picard worked on Cochrane's warp engine while Riker tackled the Borg. Said Moore, "We talked to Patrick about it; we talked to the studio about it; and the consensus was that it was wrong not to have Picard confronting the Borg himself. The character of Picard had such an extensive backstory on the series, having been assimilated by the Borg and [suffered] emotional trauma. Why is he on the surface when his greatest villain is upstairs fighting on his ship? We just looked at that and said, 'You know what? We should change this.' So we flipped the two roles. When that happened it changed the emphasis of the film, because Picard is obviously the lead, and the picture follows him. Suddenly the *Enterprise* became a much bigger part of the story, and 'Picard facing the demons from his past' became a larger theme in the movie. It also gave us the ability down on the surface to play a lot of the 21st century stuff with more humor to it and to make Zephram Cochrane an interesting character."

Cochrane was first introduced in an episode of the original series called "Metamorphosis," as the venerated inventor of warp drive (See Sidebar page 29). Said Berman, "There was very vague history about Cochrane and the first warp flights. We realized where our story was going and that we could marry those elements into our story. We did a lot of research on this. There's stuff that has been written about it in certain compendiums and encyclopedias, and there was the one episode of the original series. We attempted to stay close to what we perceived as being the way Gene [Roddenberry] had wanted to set it in motion, but we took some liberties, too."

Moore described his take on the character: "In the 24th century, they look back at Cochrane as this gigantic figure, this visionary who reached out to the stars and just lifted mankind up, and was one of the most pivotal figures in human history. Then you go back and meet him, and you find out the guy was doing it for money, and that he wasn't this big visionary. Somewhere in the script toward the end he says, 'You know what my vision was? I wanted a lot of money, and I wanted to retire to some tropical island with naked women. I don't want to be a hero. I don't want to be this historical figure.' Geordi La Forge [LeVar Burton] starts telling him about this giant statue that they have of Cochrane in marble standing in Montana, and he flips out. In that man, by the end of the picture you see the transition of humanity from petty and small-minded to reaching out to the stars and actually bridging the gap between us and 24th-century man. Once we married that with James Cromwell, Cochrane became a really cool character who I think the audience can identify with a little bit."

Cromwell himself, when describing the role, quoted Shakespeare's famous dictum: "'Some men are born great, some men achieve greatness, and some men have greatness thrust upon them.' He's definitely the man who has it thrust upon him, and he doesn't feel up to the task. I try to run away when I realize that they want me to do this thing, but it all works out in the end."

DIRECTING TREK

"This is the best TREK script I've ever seen," said Frakes. "There are some wonderful surprises. It should be thrilling for fans."

Besides playing Riker, Jonathan Frakes (above) took command behind the camera, making his feature-helming debut after directing several TV episodes.

The idea that Picard would have a love interest in the film came from the first draft, but most of it vanished in rewrites. Moore explained, "In the earlier drafts, the character who became Lily [Cochran's assistant] was on the surface, and Picard had to enlist her help to repair Cochrane's warp ship. Picard representing this idealistic, great man of the future, and her character being more in the here-and-now and really starting to lose hope and faith—in the conflict between the two, they found a certain romance. We'd even talked about bringing her back to the 24th century at the end of the picture, but ultimately we just decided that, [because] the timespan of the movie took place over the course of two days at the most, it would be difficult to believe they would fall so deeply in love that he would bring her back to the future."

Lily remains important to the story, however, and director Frakes was thrilled to have the character played by Alfre Woodard, who received an Academy Award nomination in 1983 for CROSS CREEK. He said, "It's an action part. It's quite wonderful. She's the voice of reason to Picard in some ways and I think [to] a lot of us. She and Patrick are brilliant together. I think the underpinnings of a romantic attraction are [still] there."

Added Berman, "She's a 21st-century woman who provides a great deal of contrast and conflict for Picard when she suddenly is thrust upon him. She comes from a very dark time in human history, after the Third World War, and she does have some action. That's one tiny element of her story, but not really a good reflection of what her character's about."

Woodard herself described her character as follows: "I think Lily Sloane is a sort of post-apocalyptic skeptic. She's not quite cynical, but she's skeptical. From what she's lived through with that last war, she has that about her. She's a person secure about her strength, and I mean even physical

strength. She's a survivor in the sense not just that she's one of the ones left, but she has decided, 'I'm going to excel in this world. I just will not be beaten down by it.' So she's very enterprising. We imagined her as an ex-NASA person who probably has been into space before, but the way we go now. She's hooked up with Zephram Cochrane because he has all of the ideas and the knowledge and the dreams. She facilitates that. If he can dream it, she'll find the stuff to try and pull it off. Their efforts on the *Phoenix* [are] not for the glory of mankind. They live in a world where everybody is just trying individually to get something going. So they think income is going to come from this *Phoenix* that they're building."

What happens when this 21st-century woman meets the 24th-century Captain? Woodard explained, "Once she comes in contact with Picard, he sparks the part of her that does have humanity, that she shut down while she's been living in this other world, in her own world. He gradually brings her into the possibility of an expanded humanity in the future. I like her because she meets somebody who she thinks she can respect because he's a physically strong and mentally strong person, the way I think she wants to see herself."

Lily, in turn, helps Picard. "I think what she did was help him give himself a check on whether his sense of nobleness was organic, or whether there was some ego bleeding into it," Woodard noted. "Whether there was or not, he gets to decide, but I think she kicks off that reality check that he gives himself."

A lot of Woodard's scenes as Lily involved physical action. Woodard noted, "It wasn't difficult, but it was very physical. As a child, as a teenager, and even now, I'm a jock. I was identifiably a jock growing up, so Lily is the closest role I've ever played to myself physically. I am a physically strong woman. It was just a lot of fun to actually be able to live in my own body, to live in the comfortableness of my own sense of body to play a character."

Of working with Frakes and Stewart, Woodard added, "Jonathan was brilliant as a director. He walked up to the plate, and he took his place right there at the very top with directors who I've done very deep and wonderful work with. Of course, Jonathan is my dear friend from like 20 years ago. It was even better than having your brother, who you just love and idolize, go on an expedition with [you]. And Jonathan is a very bad boy, so he and Patrick and I ended up hooting and laughing a lot and snickering, and then churning out the work."

THE NEW GUY

"Being the con, the one who sits in the driver's seat," said McDonough, "anyone who sits in that seat dies at the end."

Newcomer Neal McDonough, as Lt. Hawk, sits in the driver's seat on the bridge of the Enterprise. Being new and wearing red, Hawk has no chance of survival.

Patrick Stewart was consulted very early in the development of the script for FIRST CONTACT. Berman explained, "Patrick made a lot of suggestions, absolutely, I would say from the first draft of the script. He had a lot of insightful comments that were addressed."

Moore added that he thought that the script was written to the satisfaction of most of the principals: "I think Patrick's happy now. We had done many drafts for Rick and the studio, and we had extensive talks with Patrick about things he wasn't happy with or things he thought could be better. We consulted with Brent quite extensively, too, and then as Jonathan became the director obviously him, and to some extent, the rest of the actors. I believe they're all pretty happy at the moment. There's only a couple I've asked that directly to. I think that, by and large, there's a sense in this picture that everyone had a little more to do. Everyone has some fun moments and some interesting things to play. It's still a big cast to service in a movie like this, so if Beverly [Crusher, played by Gates McFadden] got shorted on this one again, that's unfortunate, but it doesn't really speak to the actress, as much as it does to the difficulty of trying to give everybody something to do in two hours."

Berman also commented on the problem: "As we're writing the script and we see certain characters are becoming primary characters in the story, we do say to ourselves, 'These are the characters who don't have primary roles, and how can we bring them in as much as we can?' We try to do that, but obviously somebody always gets a little short-shrifted."

Data, who figures prominently in the Borg arc of the movie, is certainly one of the characters with plenty to do. In GENERATIONS, Data's new emotion chip wreaked havoc. Moore discussed this aspect of the new film, saying, "It's not as big a thread as it was in the [last] one, but we definitely keep it alive. We didn't want to just ignore it, and at the same time we didn't want Data yucking it up every five minutes. We figure that Data would learn to turn it on when he wanted to experience things and turn it off when he didn't."

Spiner noted, "There's kind of an extension of the last movie in a way. The emotion chip is still intact, although it's different now because [Data] has more control over it. So it's not quite as chaotic as it was when he was first dealing with it." The chip gains importance again when the Borg Queen turns it on while tempting Data.

FIRST CONTACT brings change to other characters beside Picard and Data. This time around, Geordi finally gets to reveal his eyes. Moore noted that LeVar Burton "had wanted to lose the VISOR for some time. I understand his point. The eyes are definitely a key tool for an actor—they tell you a lot about his emotional state and what he's thinking. Without his eyes, it is really limiting what LeVar can do on screen. Also, you think that Starfleet medicine could do something a little better than the air filter he was wearing on his face. So this time we finally said, 'Sure, we'll get rid of it and give you these ocular implants.'" The implants are not explained. "He just has them," said Moore. "We do a couple of tight shots on his eyes, and you see the mechanics rotate and dilate; then we do some stuff where you see what he sees, so we do acknowledge that they're artificial, but we don't really talk about how he got them."

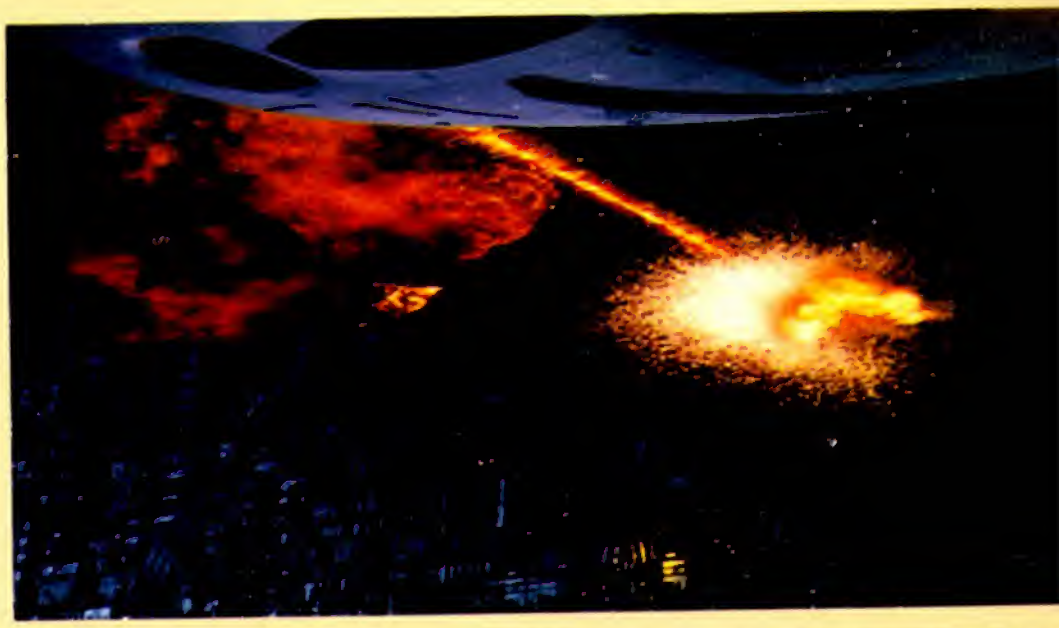
As the final script was being completed, Paramount and Berman were choosing a director, ultimately picking Jonathan Frakes. Although this is Frakes'

continued on page 27

STAR TREK FIRST CONTACT

SPECIAL EFFECTS

John Knoll on launching the new Enterprise-D.



The crew leaps into action with a spectacular battle between Starfleet and the Borg shop, effects courtesy of Industrial Light and Magic.

John Knoll, a supervisor from Industrial Light and Magic, worked on STAR TREK: GENERATIONS, and returned to do most of the visual effects for FIRST CONTACT. Much of the work would be done at ILM, but Knoll also spent time on the set giving as much assistance as he could.

For FIRST CONTACT, Knoll's team used a combination of model work and computer imaging. He noted, "We're using our computer graphic resources on the show to do the things that really need to be done using computer graphics, [like] the corrosive gas. Unfortunately with all the work that's going through ILM right now there [are] not unlimited resources in all departments. I had resources enough to do X amount of work in computer graphics, and then we need to channel anything that doesn't have to be computer graphics to more traditional techniques. I think that those techniques still work really well, in fact they're nicer in a lot of respects."

What models did he work with? Knoll said, "I still really enjoy building great big motion-control models. We're about 80% done building a new motion-control model of the *Enterprise-E*, which is kind of fun. It's ten feet. It's a nice good size. The Borg cube and the Borg sphere are motion control models that we've been shooting on the stage. [Zephram Cochrane's] *Phoenix* warp drive research craft is another model we're shooting on the stage. There's a really nice aesthetic to the way these models look, just so. It's difficult to capture with computer graphics." He continued, "It can be done. But one of the things is a resource allocation issue, and the other is time and money. I think that to some extent, for things like the *Phoenix*, it's easier to build a model in the model shop and photograph it on the stage, than it would be to build something that complex with computer graphics. Similarly, with the Borg cube and the Borg sphere, there's like zillions of little pieces on [them]. It would be hard to make something that looked quite like that in the same way in computer graphics. But for the big space battleship scenes, we had lots and lots of ships. In most cases only the closeup ships are going to be models, and the ones all in the background will be computer graphics."

The big space battle between the Federation and the Borg has been promised to be as exciting as the crash of the *Enterprise-D* in the last movie. Said Knoll, "[For] the Federation, that's their last line of defense as the Borg are making a bee-line toward the earth. It's their last stand. So there's dozens of Starfleet vessels trying to prevent the cube from advancing. The *Defiant* is one of [the ships], but most of the ships that are in the background are new designs. We built the *Excelsior* for STAR TREK III, and the *Farragut* was built for one episode of DEEP SPACE NINE. There are a couple of motion-control models of Starfleet vessels that we've just seen again, and again, and again, and I didn't look forward to trying to do the space battle with these same four ships we've already seen a hundred times. I thought it would be nice to expand the Starfleet universe a little bit, to see some ships that we haven't seen before. Presumably Starfleet is a pretty big entity, and there are all kinds of things that we don't know about. So I had my art director design a half a dozen new Starfleet ships that kind of obey the aesthetic of STAR TREK. Most of the ships have a saucer-type section, and these long, outboard warp engines. [We are] assuming that there is something about that layout that's important, that the warp engines have to be outboard, and there have to be two of them, because they have to work together in some kind of phase relationship. But then [we were] working from that to do things that have some distinct silhouettes that, as you see them in the distance, won't be mistaken for the *Enterprise*. It'll be fun."

Knoll finished by saying, "It's really fun to work on these TREK films, because you get to do really bold images that are unmistakable as visual effects. I just got done working on MISSION IMPOSSIBLE, and there's all kinds of stuff

in that movie that just passes by, not commented on because it's just part of the movie. 'They might have shot it real, who knows?' It's sometimes a little frustrating when nobody knows what you actually did on the picture. On STAR TREK, it's no question. 'I'm sure they didn't shoot that big space battle for real. I'm sure they didn't crash the *Enterprise* for real.' That's kind of fun, just to work on things that are way out there."

Anna L. Kaplan

STAR TREK FIRST CONTACT

BORG

Revamping the NEXT GENERATION's best menace for big-screen villainy.

By Anna L. Kaplan

Creating a new look for the Borg was critical to the success of STAR TREK: FIRST CONTACT. Explained Michael Westmore, who handled the makeup, "We have more or less redesigned the Borg, made them scarier looking than they were before. In the past they had helmets, with lots of tubing. We disintegrated the helmets. There's less of the tubing and wrapping and things that we did before.

"We've added to them to make it more interesting," he continued. "Because they've been traveling around the different sectors, it's just not humans they would have picked up; they would have picked up other races along the way. This is something that really never came up before, because they all had helmets that covered three-quarters of their faces. Now, since we've been able to expose the entire head on some of them, we've made some of the Borgs different races, familiar races that you've seen over the years on the shows: Klingons, Bajorans, Romulans, Bolians, and I think we're going to do a Cardassian. It really makes it interesting to be able to pick out the subtlety of the underlying features of the alien races after they've been Borgified."

Westmore described some of the Borg hardware, saying, "The suit is sleeker; it has lights on it. Every one of them has an electronic eye that does something. In fact, the eyes have all been programmed with somebody's name in Morse code. My son Michael Jr., who's an editor on DEEP SPACE, did that. If you know Morse code, you can read it. He's has been doing electronic work for years; he's done all the work on the show for me appliance-wise over the past few years."

The elaborate job required a lot of work from Westmore's crew. He noted, "On something like this, some of the other shops probably would have had 50 people in there getting it prepared. I would say there [were] less than ten people, probably less than eight people who actually worked in the pre-preparation. Once we started shooting the Borg, I had up to 20 makeup artists a day. Of course, the crew that I had working with me on the television shows, I basically took on to the feature. The people did exceptional work. Jake Garber did all the sculpting on the Borg materials, all the mechanical sculpting. In fact he even wrote little messages in the sculptures. They tell you what they are saying. My name is in [one], and [so is] Rick Berman's. It's in code in the sculptures. Brad Look is the one who's been painting all the rubber pieces. Gil Mosko actually ran all the rubber [pieces]."

The Borg costumes were sleek suits equipped with fiberoptic lighting. Said costume designer Deborah Everton, who had to oversee the creation of approximately 800 costumes on the film, "The overall Borg concept was the biggest challenge—understanding the Borg, devising something that was certainly reminiscent of what they wore on the television show, but something that would be challenging to the audience, and fresh, and fun to look at. Of course, the Borg are highly technical and present a whole other range of challenges than just clothing that you can sew, so you've really got to design."

Everton worked closely with Todd Masters, a prosthetic makeup specialist whose work was most recently seen in THE ARRIVAL. Everton explained, "He works with me, and we solve the problems. Certainly, I couldn't do the Borg without his input and expertise. His shop does all the lighting, the casting, and the painting. They make whatever I hand him on a piece of paper happen. It's so important—how things are fabricated makes all the difference." On the set, looking at the result, Everton said of the Borg, "Sometimes they surprise me."

Within the world of the Borg, there were a few special challenges. One was Locutus, Picard as a Borg. Said Everton, "We're seeing a little bit of it in flashback. He is remembering when he was Borgified. It has maybe two seconds of screen time. It's sort of passive. We still have to make a costume, but he doesn't have to move around in it. A lot of the problems come up when somebody has to do stunts."

Newcomer Neal McDonough got a crash course in Borgification when his character, Lt. Hawk, is Borgified. He said, "The Borg are the scariest looking things I have ever seen

Locutus in BEST OF BOTH WORLDS.

Not all the action takes place on 21st-century Earth: much of the film is concerned with the Borg army's assimilation of the *Enterprise*.

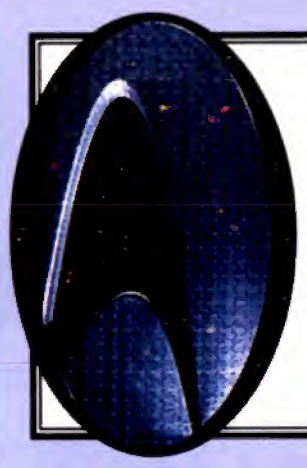
In FIRST CONTACT, Picard flashes-back to his experience of being Borgified.

in my life. It was a tremendous job of makeup. When I turned into a Borg, I had to have three hours of makeup. These guys would be in makeup for five or six hours and then do 14 hours on the set. They would just drop because of pure exhaustion. The stars of this movie are obviously Patrick Stewart and everyone else. But everybody should realize that these guys made this movie happen because they were so good at their stuff, and they were so patient. You couldn't breathe in those suits."

Perhaps most critical was the appearance of the Borg Queen, the center of all things Borg. Recalled Westmore, "The most important thing we had with the Queen was that we didn't copy something else. We literally looked at photos of other things that people have been doing. It's so easy when you're dealing with something like this to copy and not realize it. So we made an honest effort to stay away from things that other people have done before." Speaking of Alice Krige, who plays the Queen, Westmore said, "She's wonderful, because she's so cooperative. The suit [is] very restricting—it's a total one-piece suit. She's able to work and maneuver in it with all the makeup on and everything. It's an extensive job that takes over five hours, between her makeup and her costume. I think it turned out wonderful. Scott Wheeler, basically [was] responsible for the final design and the makeup on her."

Said Krige of taking on the role, "I was not a STAR TREK faithful. But before I went in on the first meeting, a friend gave me episodes which involved the Borg; so I had a sense of who they were. Obviously, I had more of a sense by the time I finished reading the whole script. Then, once I was given the role and went in for the makeup tests—and when we started to pool our ideas about what she might look like—I started to get wonderful information from the people who created the look. We entered into quite long discussions about the Borg and what they meant within the STAR TREK universe. I got all sorts of back history from Michael Westmore and everyone who was part of putting her together.

"What they did in creating the look of her was fascinating," she added, "because I had very much wanted that she be *frightening*. They describe her in the script as 'hauntingly beautiful' but kind of frightening all at once. It was very important to me, because I wanted to be able to go through the gamut of as many human emotions as I could find within her. I wanted her not to be a caricature, not to be a figure from a comic strip. I thought the more successful she had been in assimilating aspects of humanity, the more frightening she would be. So that was my input into what I wanted of the makeup and the look. The rest was theirs. I thought the way she ended up looking—given that she was Borg, and I wanted her to be as disturbing a mix of human and Borg as was possible—they did wonders. I think Scott, who actually created the makeup, was quite remarkable in what he did."



THE BORG QUEEN

"What they did in creating the look of her was fascinating," said Alice Krige, "hauntingly beautiful and frightening all at once."

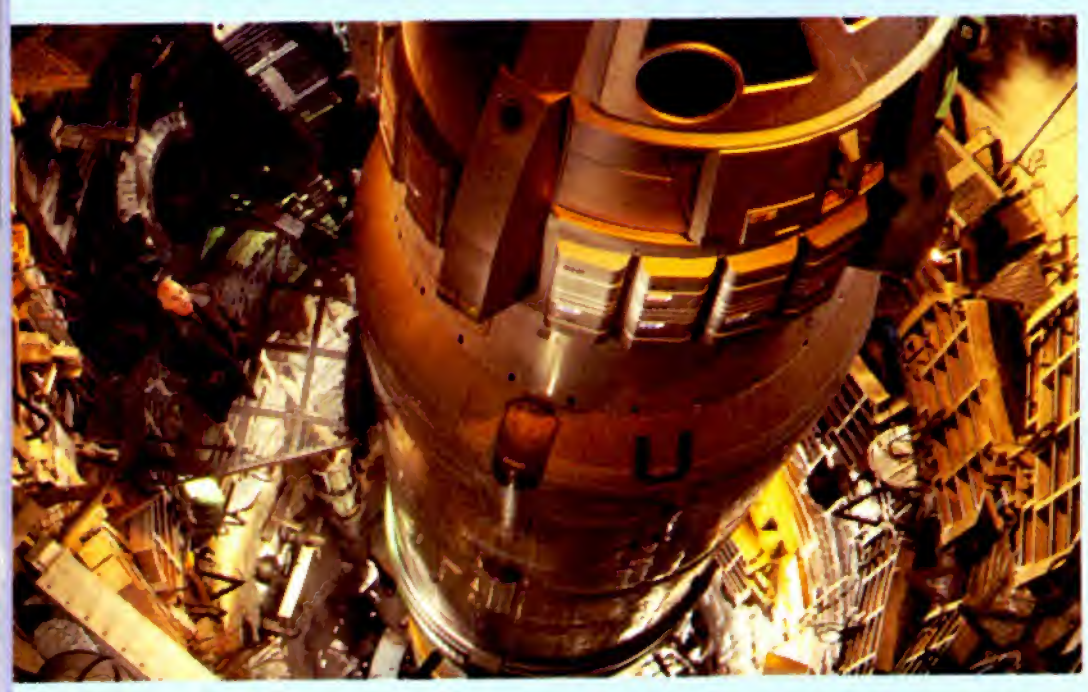
Krige's Borg appearance included pale gray skin with an elongated oval head, to which coils of wire were attached instead of hair, and she wore a total body suit of a silvery material. Westmore noted, "Her face is totally exposed. [We're] staying away from things like CAPTAIN EO. [The wires] aren't long trailing wires, like they've had in other shows." Westmore added that Krige's Queen will be enhanced in post-production: "She herself is just a piece of what she really is. There's so much optical work to do on this. I think that's going to be amazing."

ILM's CGI will also be used to accomplish the Borgification of crew on camera, as well as the disintegration of the Borg Queen. Explained Westmore, "It's faster and easier to do that way. Just getting the Borgs together has been such a tremendous task with the amount of appliances and pieces that we have to work with that anything optical can do I was happy to let them do. They're more than welcome to it. The Borg—that was more than enough to give us a challenge."

Of being Borgifed, Krige concluded, "I had the best time. It was so interesting to discover that all of the people in makeup and the people who made the suit are fine artists in their own right: painters, sculptors—all remarkably talented people with wonderful imaginations that fit into the universe of STAR TREK. We had a hilarious time. The makeup and suiting-up process took hours, but we actually had so much fun doing it that it really wasn't a problem. I found it most enjoyable." □

The new Borg look did away with the helmets seen on the TV show, exposing the heads and wires.

STAR TREK FIRST CONTACT



For STAR TREK:FIRST CONTACT, Herman Zimmerman designed (from top to bottom): (1) a new bridge for the *Enterprise,* here with Captain Picard (Patrick Stewart) and Commander Data (Brent Spiner); (2) the silo housing the first warp rocket; and (3) the 21st century town inhabited by Zephram Cochrane (James Cromwell) and his assistant Lily (Alfre Woodard).

PRODUCTION DESIGN

Building a better bridge for the Enterprise-D.

One of the first people hired to work on STAR TREK: FIRST CONTACT was production designer Herman Zimmerman. A veteran of THE NEXT GENERATION, DEEP SPACE NINE, and STAR TREK: GENERATIONS, as well as STAR TREK V and VI, Zimmerman was already busy a year before the filming began on the new film. Working closely with Rick Berman, and with a familiar crew including among many others art director Ron Wilkinson, conceptual design artist John Eaves, illustrator Joe Musso, and set designer John Dwyer, Zimmerman started working on the new *Enterprise-E.*

Sitting in his office, surrounded by TREK memorabilia, drawings of the *Enterprise-E,* Zimmerman described some of his work:

"We crashed the *Enterprise-D* in STAR TREK: GENERATIONS. So that gave us the opportunity to do a new *Enterprise-E.* We've been working on it for about a year. The profile of the ship is much more aerodynamic and sleek. It's a slightly smaller ship. It's not a ship to take your families on extended cruises. The purpose of the ship was as much as anything to combat the threat of the Borg in the STAR TREK universe. It has the biggest warp engine of any of the starships, and it probably has more fire power than any preceding starship. We've built on stage a lot of the corridors, and a three-story engine room, and of course the new bridge. The new bridge is comfortable looking, it has rich, warm colors. It's more active than the bridge of the *Enterprise-D,* in the sense that we have more command personnel at computer stations, we have more what we call electronic wallpaper. It's ironic in a way, because a good bit of the time on the screen the bridge is inactive, the power is out, and we don't see much going on on those screens."

Zimmerman continued, "We borrowed the sickbay from VOYAGER, which was the sickbay that was on NEXT GENERATION, which was in turn the sickbay that goes back all the way to STAR TREK: THE MOTION PICTURE. We have a picture that moves very quickly from location to location. A good bit of it is on the *Enterprise,* but basically in the corridors, the engine room, and the bridge. So that's pretty much the extent of our physical construction. We've created some beautiful models of the exterior that ILM is photographing and compositing with starfields."

What about the Borg? Zimmerman said, "We've modeled a new Borg ship, similar to the Borg ship that was seen in [THE NEXT GENERATION] series. But we've added an additional Borg ship of a different shape that is of primary importance in the story." At the time of the interview, Zimmerman did not want to give away any plot details.

The picture was also filmed on location. Zimmerman noted, "We've got some location sets that I think are pretty spectacular. We spent some time in a missile silo in Arizona. Part of the story has to do with the first warp drive. The first warp drive we say occurred when a man named Cochrane took a former ballistic missile, added a cockpit in the place of the warhead, and added warp nacelles to achieve faster-than-light speed. The alien culture that we are chasing into the past has managed to do some damage and we have to make sure that ship flies on time.

So we created a missile silo exterior here in the Angeles [Crest] Forest. We built a whole former military base and survival community. We used the interior of the missile silo in the Titan Missile Museum in Arizona to photograph a real missile in a real place. It's something you wouldn't expect to see on the screen except maybe as a model, and when you see it, believe me, it isn't a model, it's the real thing.

"It's small. The missile itself is 110 feet tall, so the silo is probably another 50 feet deeper into the earth, but it's only 30 feet around. The missile is ten feet around, and the thickness of the walls is two feet. So if you deduct all those dimensions, you have about seven and a half, eight feet between the side of the missile and the side of the silo. It's not very much room for a crew of 60 people to make a motion picture. It was well planned, and we executed it in about five days of principal photography and it looks really good. So we're very pleased with that."

A difficult sequence in the film involves crew members outside the *Enterprise* in space suits. The 24th-century Borg are trying to use the deflector dish to set up an interplexing beacon, a subspace transmitter to transmit a message to the Borg of the 21st century. Zimmerman explained, "We have anti-gravity on the exterior of the ship. We [use] all the magic that we can call on technologically to make the picture work, make people walking in space." How did they do it? They built a set of the deflector dish on the *Enterprise* hull. Zimmerman described it. "We put this on the biggest sound stage at Paramount, the set where we have our characters going EVA [extravehicular activity], and it's barely big enough. I had to literally scale down the size of the [*Enterprise*'s] saucer 15% to make it fit the stage. Then we're doing some model work to expand it back to the size it should be when we see it on the screen."

Some of the special effects work will be done on the Paramount lot, but most will be done by ILM. Said Zimmerman, "The principal photography editing of course, and some of the computer generated additional work [will be done here]. ILM will do all of the motion-control compositing, and that means all the model work, basically. In order to produce this picture by Thanksgiving release, the people in ILM and the post-production people here in Paramount are really going to have their hands full." **Anna L. Kaplan**

FOCUSING ON PICARD

"It was wrong not to have Picard confront the Borg," said Moore. "The character has such an extensive backstory in the series."

Like GENERATIONS, the new film focuses on Picard (Patrick Stewart) again referring to backstory from the TV series THE NEXT GENERATION.

first feature film, he has directed episodes of THE NEXT GENERATION, DEEP SPACE NINE, and VOYAGER, as well as an episode each of UNIVERSITY HOSPITAL and DIAGNOSIS: MURDER. "We considered literally dozens of different directors, both people who had knowledge of STAR TREK, which I feel is extremely important, and people who didn't have knowledge of STAR TREK," said Berman. "After a good two or three months worth of screenings and meetings and discussions, we chose Jonathan. I think that Jonathan's directorial abilities, his passion to direct a film, his comfort level with the crew and the cast in this instance, were all very important elements in having him do this. He's also a very close friend I've always respected, and he's someone we've sort of been nurturing along here as a director for the last eight years."

After cast and crew were in place, production designer Herman Zimmerman (see sidebar page 26) and the rest of his team started work on the new *Enterprise-D* and the sets needed to film the movie. Rick Berman explained, "We spent a year developing the models for the exterior, and all the interior sets on the *Enterprise* with Herman Zimmerman. We were extremely pleased. There are some sets that just are remarkable, both the exterior of the ship and the interior of the ship, specifically the engineering area, which is just the showpiece of the movie I think." Will this *Enterprise* survive the film? Frakes said, "Well, we do hold onto our ship just barely." Zimmerman noted, "We have a three-picture commitment from Paramount, and I think we'll see this bridge in at least two more pictures. The *Enterprise* will survive."

Meanwhile Michael Westmore began designing new makeup for the Borg. H.R. Giger was consulted briefly in regard to the Borg but ultimately was not involved. The Borg were redesigned for the movie by Westmore and his crew from the neck up and by Deborah Everton and her staff from the neck down (see sidebar page 24.) Said Berman, "We wanted to develop the Borg in a way that [was] unique. We wanted to be able to put [in] the research and development time, and the cost of developing the costumes and the makeup prostheses that we could never afford to do in television, because of the money involved and the time involved. We were like kids in a candy store, being able to develop the Borg and to design them, and have them turn out the way they did. It was wonderful."

Of course, not only do the Borg have a new look for the film, they also now have a Queen whose appearance seems less reminiscent of STAR TREK than of HELLRAISER. Said actress Alice Krige, who plays the role, of her spectacular entrance, "When you first see her, she's just a head and shoulders. She's just locked into whatever body she chooses. I believe that it is quite scary, kind of mesmerizing and strange to look at—particularly these hooks that hook into the flesh. She seems to have a fascination for fish hooks. There's a theme of hooks all over. When she starts to grow human flesh on Data, it's grappled onto his body by incredibly sharp, fine, little fish hooks. I found the detail in the work of the makeup and design artists to be quite wonderful."

Matthew Leonetti (1994's ANGELS IN THE OUTFIELD) was brought on as cinematographer. Co-producer Peter Lauritson, whose credits include GENERATIONS and the recent TREK TV shows, coordinated special effects with Industrial Light and Magic, while Terry Frazee again supervised the special effects on the lot. Said John Knoll, who had worked on GENERATIONS as visual effects supervisor, "Like the last TREK movie, the visual effects were divided up into two teams. One of them is a team that I'm leading at Industrial Light and Magic. We're doing most of the really complex shots in the movie: the space battle; the Borgification, when crew members get taken over by the Borg on camera; the [time] vortex; the Borg sphere going back in time; all the space shots of the *Enterprise;*

the corrosive gas in the engine room; the disintegration of the Borg Queen; the battle on the hull. Then David Takemura is leading a team to do the remainder of the shots, things like phasers, and graphics on monitors, transporter effects."

The Starfleet officers found themselves in new uniforms by Emmy Award-winning Robert Blackman, who had provided the costumes for the previous TREK feature, GENERATIONS, as well as the three recent STAR TREK TV series. In addition to this, the script called for some 800 more costumes, which designer designer Deborah Everton was hired to create.

This was Everton's first opportunity to work on a STAR TREK production. She had to design costumes for two specific time periods: one was 21st-century Earth, which she had to imagine; the other was the 1940s setting for Picard's Dixon Hill holodeck program, which he and Lily use to escape from the Borg. (The program is a favorite of Picard's, a mystery scenario seen on ST:TNG.) Everton enjoyed making the costumes for this part of the film, which were very different from the other costumes. She commented, "The 21st century and the Dixon Hill segment were huge, with the amount of extras, which I think is great. It adds a scope to the film that you don't get on television, the amount of people and the big vistas, and it really looks great. It's nice to see the rest of the world. It's sort of refreshing to get off the ship and see what's going on, and see how the crew reacts with other people."

The 21st century scenes take place in the town where Cochrane and Lily are found. "It's more hearkening to our past than to a future where they're running around in togas or in spandex suits," said Everton, who had to costume the 24th century crew so that they would blend in inconspicuously with the era. "That's why Worf doesn't go down," she laughed, adding, "As all of STAR TREK is, it's an optimistic future. They may have lost their way on the path a little bit, but they haven't lost."

Everton particularly enjoyed designing Alfre Woodard's costumes because her character Lily goes through so many changes during the course of the movie. "For the greatest segment of the film, she is running around, and she wears slim trousers, boots, and a tunic vest. She does a lot of stunts, and crawls through Jeffries tubes and things like that, so she really needed something for action. Then to contrast that sort of tomboy rough-and-tumble aspect of her character, in the Dixon Hill segment she's very glamorous and sophisticated. For the end of the film she's much softer. She's wearing a skirt and a vest outfit. I wanted to show that her character, like most women, has many facets to her personality. Oftentimes in science fiction films [women] are portrayed as the girl who runs around yelling, 'Stop! Stop!' I really wanted to show that she's a multifaceted woman who can take care of herself, yet she's also vulnerable." Everton added, laughing, "She's intelligent, but she does dumb things, just like a real human being."

21st-CENTURY WOMAN

"It wasn't very difficult, but it was very physical," said Woodard of her action-packed role. "I'm a jock, so it was a lot of fun."

Taken to the Enterprise after being wounded on Earth, Lily (Alfre Woodard) joins Picard in the Dixon Hill holodeck program to hide from the Borg.

Finally filming started on location in April. The 21st-century town where Cochrane lives was built up in Angeles Crest Forest. "It looked like an old military silo," explained Cromwell. "Supposedly there had been a war, and the army had left, so it was now peopled. They put up tents and lean-to's and made sort of a commons room out of a corrugated-roof open-sided structure. That was the center of the community. Then there were the various cement buildings, which had been turned into living quarters for people. Down below was the [ICBM missile] silo. There were signs that there had been a war. It's just that this ICBM had not been fired."

The Titan Missile Museum in Green Valley, Arizona, provided part of Cochrane's warp drive ship. According to the plot, Cochrane added warp nacelles to a missile to create the *Phoenix,* so a real missile was filmed at the Museum.

Back at Paramount, sets of the *Enterprise* were finished, and the Borg story arc was filmed there. As filming continued, the rumor mill started to operate. For instance, Data's temptation by the Borg Queen was the subject of much interest. Frakes early on described the Queen as "vicious and hostile." Convention attendees heard confirmation of the idea that Data would be tempted by the Queen and given human flesh. Brent Spiner described the scene as follows: "Basically, for Data, this is about the seduction of the flesh. He has been given some flesh by the Borg Queen, in hope of swaying him to her hive. [The Borg] are attempting to graft organic skin onto [Data's] endoskeletal structure. [This is] very tempting, because obviously Data's quest is to become human. I think where she misses is that it's more a matter of the soul than of the flesh, in truth. So she's hoping that it'll work, but you'll see what happens." Michael Westmore explained that some of Data's makeup was removed. "He has that little piece [of flesh]. He starts to have a more human look. It will be a big surprise for everybody."

Regarding these scenes with Spiner, Krige said, "I thought Brent was wonderful. He was so involved in searching out those tiny moments that would crystallize the storyline, and in trying to generate as detailed a relationship as possible between Data and the Borg Queen. I so enjoy and admire that—when an actor doesn't just do what's handed to him. Every step of the way, he was looking to extend it and to deepen it, and to make it more complex—to make it as real as possible. He was a joy to work with, really delightful."

Admittedly not a Trekkie, Krige initially lacked a familiarity with Data: "Brent's really very, very good," she said. "He made an extraordinary and very touching character with Data. I would have to actively be the Borg Queen, because there were moments when I was so touched by him. There's a bit of Alice responding—I hope you won't see that. At any rate, in rehearsal, there was me—as opposed to the Borg Queen—just being moved by him. By the time we were shooting it, obviously—hopefully—he was all there. He touched me greatly. I thought he was

STAR TREK FIRST CONTACT

ZEPHRAM COCHRANE

Introduced in the original TREK, the character is reinvented with a little help from James Cromwell.

By Anna L. Kaplan

"Metamorphosis," an episode of the original STAR TREK series, written by Gene L. Coon and directed by Ralph Senesky, introduced a character named Zephram Cochrane. Though he was never seen again, his achievements were noted and entered into STAR TREK mythology: Cochrane invented warp drive, thus making faster-than-light travel possible, so that, humanity could reach the stars.

Oscar-nominated James Cromwell, last seen talking to a pig in BABE, plays Zephram Cochrane, a role played in the classic TREK series by Glenn Corbett.

In the show, the shuttle Galileo, with Captain Kirk (William Shatner), Mr. Spock (Leonard Nimoy), and Dr. McCoy (DeForest Kelley), is transporting Assistant Commissioner Nancy Hedford (Elinor Donahue), who has contracted a deadly illness. On the way to the *Enterprise,* the shuttle is pulled off course by a mysterious entity, taken to a planet, and set down, with all power off and all systems out of commission. Soon, the group meet a young man (Glenn Corbett), who claims to be marooned on the planet. He turns out to be the renowned scientist, Zephram Cochrane—who disappeared 150 years before at the age of 87! It turns out that the entity which brought the shuttle to the planet found Cochrane drifting in space, near death, and rejuvenated him. The entity has kidnapped Kirk and his group to keep Cochrane company. The entity, called the Companion by Cochrane, apparently feels love for him. The problems are resolved when the Entity joins Hedford, saving her life, and adopting human form. She and Cochrane stay together, to live out normal lives. As Kirk departs, Cochrane asks that he not tell anyone the story. Kirk agrees.

The most important thing revealed about Cochrane in the episode is that he invented warp drive. He was held in high honor, with planets and schools named after him. He was well enough known for Kirk and McCoy to recognize him, even though he was thought to have died 150 years previously. He recognized Spock as a Vulcan, and was anxious to learn about the Federation. He called the humans "Earthers." He was last seen near, or came from, Alpha Centauri.

Since the accomplishments of Cochrane were known to Starfleet, many newly observed scientific phenomena of the STAR TREK universe were named after him. "Cochrane Distortion"—the fluctuation in the phase of a subspace field generated by a starship's warp engines—was mentioned in THE NEXT GENERATION episode, "Menage a Troi." References to the "millicochrane," one one-thousandth of the force necessary to establish a field of Warp factor one, can be heard in "Remember Me" and "The Outcast." In "New Ground" the first soliton wave based propulsion test was compared with Cochrane's invention of warp drive. Further "official" information about Zephram Cochrane can be found in *The STAR TREK Encyclopedia: A Reference Guide to the Future* by Michael Okuda, Denise Okuda, and Debbie Mirek. With the new "history" of the 21st century chronicled in FIRST CONTACT, the many encyclopedias and compendiums of STAR TREK lore will need significant revision.

In the film, Zephram Cochrane has invented warp drive to make money. He is not interested in becoming a hero. The Borg have damaged his vessel, and the *Enterprise* crew have to repair it, with or without his help, and convince him to make the first warp drive flight. Producer Rick Berman said about "Metamorphosis" and the story of Cochrane, "There was one episode of the original series that was vague in many ways." He admitted that his story "took some liberties" with the way Cochrane had been presented in the original series. Although aware of the fact that Glenn Corbett bore no resemblance to the actor in the film, Berman said, "That didn't interest us."

Playing the part of Zephram Cochrane in FIRST CONTACT fell to veteran character actor James Cromwell, who was nominated for an Academy Award in 1995 for his role as Farmer Hoggett in BABE. He has had a long career in television and film and is no stranger to STAR TREK, having played Prime Minister Nayrok in the third season episode of THE NEXT GENERATION, "The Hunted." He returned during the sixth season to play the Yridian Shrek in "Birthright Part I and II." In 1995 on DEEP SPACE NINE, again in makeup, he played Minister Hanok, a Gamma quadrant alien.

Cromwell described his approach to Cochrane, saying, "I always play me, and you put me in a situation where my life is in jeopardy, I will play it one way. You put me in another situation, I play it another way." He continued, "Actually, Cochrane had never been in space before. He was only a scientist, so he had not planned to take [the *Phoenix*] up himself. Obviously, he does take it up himself, so something was supposed to happen, and in reality he would

have made the choice anyway. Since they come back a little earlier than he had made that choice, he is frightened. He's also overwhelmed by the fact of what this event has meant in terms of the history of mankind and of the universe. He doesn't want that obligation. He's still thinking in terms of success and failure. 'What if I go up in it and it doesn't work?'"

Of Cochrane's first encounter with a member of the *Enterprise,* Counselor Troi (Marina Sirtis), Cromwell laughed, "I just get her drunk and make a pass at her." He spends a little more time with Riker and Geordi La Forge, who try to help Cochrane and show him his place in history.

When Cochrane finally makes the flight with Riker and La Forge on board, he is amazed at what he sees. The Vulcans, who have been watching, detect the first warp signature and decide to visit Earth. An emotional moment occurs near the end of the movie when Cochrane makes first contact with the Vulcans. Cromwell said, "A movie set is never the same thing as the movie looks to be. You're only playing with a foot instead of the whole [Vulcan] craft. But when [the Vulcan] comes up and says what he says, and then I respond, and he doesn't understand, and I stick out my hand, you realize that really is first contact. There will be first contact, at some point. Someone will actually touch them."

As it turns out, Cromwell wishes that he could really make contact with an alien race. "That happens to be my interest in doing this [film]," he explained. "I'm involved with CSETI [The Center for the Study of Extraterrestrial Intelligence]. I'm writing a novel, which I hope to turn into a screenplay, about CSETI and Project Starlight. I'm thinking, 'This is incredible. I've got this great idea for this story, and then suddenly I get this scene [in which] I'm the guy that makes first contact.' I thought it was so serendipitous and extraordinary that I should have this interest and then make this film. I'm looking forward to seeing whether this is all part of a plan. I think it's intriguing." □

ENSEMBLE WRITING

"It's a big cast to service in a movie," said Moore, "If Beverly is shorted, it's difficult to give everyone something to do."

Dr. Beverly Crusher (Gates McFadden) is discovered during a search for Borg invaders. As in GENERATIONS, the character plays a supporting role.

quite wonderful."

According to Krige, the Borg Queen tempts Data with human flesh in more than one way. "There was a moment that was quite wonderful," she beamed. "I advanced upon Brent really slowly, with kind of an odd break in my stride, and just kissed him. The look on his face before the Borg Queen kissed him made me want to just hug him. There's something about Data that I find utterly enthralling as a character because he has a kind of innocence that's so endearing. And a second before he was about to be kissed, there was this look of 'Oh boy, oh boy. She's going to kiss me!' It was sort of anticipation and surprise mixed with terror and apprehension. That was a wonderful moment, the split second before she kisses him—the look on his face. I do pray that they went in really tight on that. They must have, because Jonathan [Frakes] loved that moment as well, so that I'm sure that he's got it in all its delightfulness. Another very touching moment in the film is when she activates his emotion chip; he's kind of flooded with terror."

Other speculation focused on the arrival of Worf and the fate of the *Defiant.* The DEEP SPACE NINE's ship was built initially to combat the Borg, and it seems reasonable to assume that it would join the battle. Zimmerman explained, "We are using the *Defiant,* and it takes a beating, but it is salvageable. It's commanded by Lieutenant Worf, and that's how we get him aboard the *Enterprise,* when we rescue him in a tense battle situation."

Added Frakes, "We enlist Worf to help us in our quest. He's reintroduced when he arrives from the *Defiant*; he has one of the great entrances in the movie, as a matter of fact. So it's not as if we don't address the fact that he serves on DEEP SPACE NINE. He comes from where the character actually works now. But the backstory isn't explained."

Why can't Worf stay on the *Enterprise-E*? "It's not the same," answered Moore. "He's moved on. He's now focused on being in Command instead of being in Security; his priorities have changed, and his life has just gone through a lot of transition. He likes going back, as a character, and enjoys seeing his old friends, but I think he knows his place isn't there any more."

Current TREK actors with cameo roles in the film include Robert Picardo as the Emergency Holographic Doctor and Dwight Schultz as Reginald Barclay. Rumors ran rampant about Avery Brooks' possible appearance, since Captain Sisko would be the logical choice to send Worf off on the *Defiant.*

FIRST CONTACT revives a time-honored STAR TREK tradition, in the person of Lieutenant Hawk (Neal McDonough). It should be noted that this newcomer wears a uniform with a red turtleneck—in other words, the 24th-century equivalent of a red shirt. So what happens to his character should not come as a big surprise. "The character serves on the bridge with us and meets a gruesome death in the hull battle," Frakes revealed.

This sequence is the extravehicular activity needed to stop the 24th-century Borg from contacting the Borg of the 21st century by using the *Enterprise's* deflector array to send a subspace signal. Picard, Worf, and Hawk don spacesuits and engage the Borg outside.

McDonough recalled, "It was interesting, because we had to walk like we were without gravity, so we had these gravity boots on. We had these 10-, 15-pound lead weights in our boots to make us realize, 'Oh, we're supposed to be walking slowly.' Patrick, Michael, and I were like, 'Well, they hired us because we are actors. Can't we do it without the 10-or 15-pound boots?' 'No, no, no! You have to use them.' So it was very funny, but it was quite enjoyable. It was a great time, you know, putting on the flying harness and flying through the air and doing things."

But the hull battle isn't quite the end of Hawk. McDonough explained, "When Picard, Worf, and I go down to battle, this Borg takes me and throws me over the ship, but then I come back as a Borg, and Patrick and I basically fight it out to the death. Of course, Patrick can't

Geordi La Forge (LeVar Burton) works on 21st-century Earth to insure that Zephram Cochrane makes his appointment with destiny. Inset: new mechanical eyes replace the visor.

die, so one of us had to, and that would be me. Worf takes a gun and blasts a hole in my chest the size of Kentucky, and throws me out to the universe."

Of the abusive treatment his character receives, McDonough philosophized, "Being the conn, the one who's sitting in the driver's seat at the beginning—anybody who sits in that seat dies at the end of the episode or film." McDonough was familiar with the fate of red-shirted helmsmen from the original STAR TREK series. "I was a huge fan when I was growing up. Everybody said, 'Oh, Olivier is the greatest actor of all time,' and I was like, 'You're kidding? It's Shatner. He's the man. It doesn't get any better. He is the ultimate Shakespearean hero.' That's what I thought when I was growing up. I think an actor gets one role in his life that he is truly perfect for. He *was* Captain Kirk. I should say, that without him, without Kirk, and the way that Shatner did it, there never would be all these spin-offs: there never would have been a NEXT GENERATION; there never would have been Patrick Stewart playing Picard so brilliantly. He set it up for everyone."

Despite his character's tribulations, McDonough enjoyed the experience as an actor. He said, "Jonathan Frakes was, of all the directors I've worked with in this town—and I've worked with a lot of them—the guy who made everyone feel so comfortable." As for the cast, "If you made a mistake, everybody would just make fun and jest, but you knew it was in jest. Everybody was really supporting each other 100%. They're really a nice group of people to work with, and it made it so enjoyable, especially for me. They're all the same characters, and then there's this new guy thrown in, and they welcomed me immediately.

"When I first got the job, I [thought], 'This is going to be a serious tight set. There won't be any joking.' Not even close. These guys are the misfits. It keeps it nice and loose, because it's such hard dialogue. You know, no one speaks like that, and you're going to mess up. When you mess up, instead of feeling badly about it, they'll just laugh, realizing this is supposed to be fun. We get to dress up in different costumes and try these different characters and have fun with it. This isn't brain surgery. So that's the gist of the set on STAR TREK."

The specifics of the destruction of the Borg Queen remained hazy, as much of it would actually be added to the film in post-production. Her disintegration was accomplished by ILM's computer graphics. The injuries Data suffered during this will not preclude Brent Spiner reprising his role in a future film, despite vague reports that removing Data's skin would allow another actor to play the android the next time around.

And just how does the *Enterprise* go back in time? Moore described FIRST CONTACT's time vortex, saying, "This is the Borg time travel ability. We kind of ride along on their coattails and go through the same vortex they create. Then at the end of the picture, we use the same technology to get home. We tried to just get over it as quickly as possible and not dwell on it. It seems like nobody really cares. It's Geordi's line. 'I've studied their sensor readings and I've re-created it.' Now whether he could re-create it again, once he's in the future, we don't even want to talk about. I assume that we're not going to have this ability sitting in our computer banks in the next film." When he heard the comment, "Unless someone thinks it's a good idea later on to use it again," Moore laughed and said, "That's right." □

Picard, Hawk, and Worf suit up for the climactic battle against the Borg on the exterior hull of the *Enterprise*.

30TH ANNIVERSARY

DARK SHADOWS

The unprecedented afterlife of the soap opera shocker.

By Mark Dawidziak
with Jay Stevenson

DARK SHADOWS, the daytime soap starring Jonathan Frid as vampire Barnabas Collins, premiered 30 years ago. Its cult appeal still alive, the show was remade in 1990 with Ben Cross and Joanna Going (below).

My name is Victoria Winters..." Thirty years ago, on June 27, 1966, those words, spoken in voice over, were heard for the first time, from Collinsport, Maine, the mythical setting of ABC's DARK SHADOWS. The show began as a Gothic drama about Victoria Winters (Alexandra Moltke) arriving at the Collinwood mansion to assume her duties as governess to young David Collins (David Henesy). When the ratings started to drop, producer Dan Curtis threw in a genuine supernatural element to liven things up: Willie Loomis (John Karlen) opened the chained coffin of a 175-year-old vampire named Barnabas Collins (played by a nervous Shakespearean actor named Jonathan Frid). The new blood infused by Barnabas turned the show into a cult hit and pop culture phenomenon.

Although he was introduced as a traditional, predatory vampire, intended to be eventually dispatched with a stake through the heart, Barnabas captured audience empathy and soon became the focus of the show, with later exposition revealing him to be a reluctant vampire, cursed hundreds of years ago by a vengeful witch named Angelique who was jealous because he fell in love with another woman. Viewers responded to this interpretation, and Barnabas shifted from being a villain to an anti-hero to, eventually, the outright hero of the show. Thus, as probably the world's first vampire protagonist, Barnabas forms a sort of missing evolutionary link between Count Dracula and the later existential vampires of Anne Rice.

Interestingly, despite the supernatural trappings, the show always remained a soap opera, first and foremost. The storylines always revolved around various love affairs and domestic disputes. In fact, probably the greatest dramatic tension

WS

was fueled by Angelique's unrequited love for Barnabas, which formed a major part of the story arc for several seasons.

Three decades later, the supernatural soap opera continues to cast an incredibly long shadow. Reruns of the 1966-71 serial air twice a day on Cable's Sci-Fi Channel. Devoted fans gather for annual conventions. Tim Burton, Bruce Springsteen, Stephen King, Joe Dante, Whoopi Goldberg, Madonna, and Quentin Tarantino have come out of the shadows to admit they are fans. And all 1,225 episodes are available on home

continued on page 35

BARNABAS COLLINS

JONATHAN FRID

The retired actor recalls the role that made him a reluctant horror star.

By Frederick C. Szebin and David Del Valle

In HOUSE OF DARK SHADOWS (1970), Jonathan Frid appears in the costume party scene with Nancy Barret and the ever-wooden Donald Briscoe.

Many actors have played roles that ultimately turned out to be the best and worst things that ever happened to them—roles that both immortalized and typecast them so strongly in public consciousness that the actors were forever barred from expanding into other thespian pursuits. Boris Karloff, Bela Lugosi, Vincent Price, Peter Cushing, and Christopher Lee fought against the horror shackles created by their most famous roles, but years after their initial successes, many in the film industry and the movie going public refused to see them as anything more than their favorite celluloid bogeymen.

Jonathan Frid found himself in that situation because of the role he began in 1967—reluctant vampire Barnabas Collins. The horror-star mantle was not one Frid readily accepted, and rues to this day. "I'm an actor," he stated in an interview given at the time he was touring in a revival of *Arsenic and Old Lace*. "Being identified with the genre was just something I couldn't help. I have no interest in the occult at all, except as far as I have a role. For DARK SHADOWS, I did a little research at the time, but the writers made so many mistakes, and I didn't take it seriously because I wasn't really playing a vampire anyway. They showed my image in a mirror by mistake, and they exploited my shadow one time to scare somebody. I would get annoyed at that and ended up teasing them. Whenever I had to bite somebody, I did that because it was my bread and butter: I was told to do it, and I did it. It embarrassed me. I always felt like a silly child doing it, but that was the character I played.

"One of the reasons I never followed through with the horror aspect," Frid continued, "was because I didn't want to be going through the cult thing for the rest of my life. In public readings, if somebody said, 'Do you want to wear a cape?' I'd say, 'Please, you've got the wrong idea.'"

When the Royal Academy of Dramatic Arts graduate became involved with DARK SHADOWS, it was only supposed to be for a few weeks, to bolster the show's ratings. The daily grind of putting out a technically-complex soap opera made the actor nervous, particularly because of his self-admitted difficulty with learning dialogue.

"Everyone was established on the show," said Frid of the actors who made up the Collins family, "and here was this stranger coming in. Barnabas was very on edge for that first scene: he's not even from this age; he's only been in the 20th

Blood is applied to Frid's neck, for a scene of Barnabas being bitten by a vampire bat sent by Angelique to taint him with the curse of vampirism.

century for about half an hour; and he has put all these lies together and organized himself. So he's very shaky, as I was as an actor. I buggered it up right off the bat in my lines with Joan Bennett, Louis Edmonds, and the rest of them. I thought I was going to be fired that day. I remember thinking, 'Oh shit! I've really done it. I'm going to lose this job.' That's all I could think about for the rest of the scene. I saw it again just the other day and, indeed, it was an awful moment. The look on my face! I just didn't know what I was doing. It was Barnabas losing his cool, and then you have to fight to get your cool back.

"I came back Monday, and nothing was said about it," Frid continued. "I said to Lela [Swift, the director] 'God, you can't let that go by!' She said, 'Yes, you mixed up a name there, but that was all right.' I learned very gradually. Every day on that show was perfect hell for me for about the first two or three months. I sweated all the silver off that cane. My clothes would be wringing wet every day."

Frid worked to play two poles of the 175-year-old vampire: menacing and deadly one moment; sad, lonely, and vulnerable the next. It was a portrayal that fans reacted strongly to, and DARK SHADOWS quickly found its legs as the showcase of Barnabas's bizarre existence, with the Collins family often taking a back seat.

The writers threw everything into their bubbling DARK SHADOWS cauldron over the days, weeks, months and years the show ran on: Mad doctors, werewolves, man-made monsters, chroma-keyed ghosts, time-skipping, inter-dimensional forays, and blatant yet energetic ripping-off of nearly every gothic-oriented bit of classic literature found its way into the scripts. Shelley, Stoker, Wilde, Poe, and Henry James were resurrected in the dark shadows of Collinwood.

As time wore on and ideas became scarce, it was inevitable that there simply wouldn't be anything more to write about. Frid saw this coming and spent his entire four year run preparing for it. "I'm always a pessimist, I guess," Frid admitted. "Every week I thought, 'This is it.' Our ratings went up, and I thought, 'It will top off, and they'll go down.' When the time finally came, I was fully ready. I was prepared for it to end after the first two weeks.

"When Dan Curtis brought me my first batch of fan letters, I couldn't believe it," Frid continued. "Ten letters for me?! Then it developed into about 5000 a week—I couldn't believe the first 10! When I first started, I didn't watch soap operas; I didn't know who watched them. Obviously, millions of people do. I always thought they had no business doing that, because the United States needs citizens to be busy, not just sitting around looking at soap operas all the time. I'm not really in favor of soap operas, and I thought DARK SHADOWS was the dullest thing ever—just so overwritten, and we all were so bad on it."

When DARK SHADOWS ended its run in April 1971, Frid had one feature to his credit: HOUSE OF DARK SHADOWS, a big screen treatment of Barnabas' release from his coffin and his deadly effects on the Collins family. The film was a success for MGM and even inspired the sequel, NIGHT OF DARK SHADOWS, which was barely released in 1971 after the show had folded.

The 1972 TV movie THE DEVIL'S DAUGHTER, with Shelley Winters, was a job Frid admits taking "for the money, just for something to do." His silent character was never fully developed as promised by the filmmakers, making for a frustrating time for the actor. "I went to Hollywood and did that picture," Frid recalled. "They told me they wanted to build that part as we did it. For some reason or other, it didn't come off. That part was going to be much more important. His very silence was going to be exploited through the story in a mysterious sort of way. It just didn't work. I wasn't too comfortable in that picture, anyway. If I had had a rapport with Shelley Winters like I did with Martine Beswicke in SEIZURE, it might have worked. But I didn't have a rapport with Shelley. She just bamboozled her way through that picture like she does everything else. Another reason I took that job was because I wanted to work in a Hollywood studio. All I did for a while was, 'Gosh, golly, gee-whiz!' I was like a tourist."

Barnabas Collins' great nemesis was the jealous, vengeful witch Angelique, played by Lara Parker.

The Canadian-made thriller SEIZURE followed in 1974 under the guidance of neophyte director Oliver Stone. The bizarre story of a writer and his family being assaulted by demonic beings from his own imagination also featured, in addition to Beswicke, Mary Woronov and future ST. ELSEWHERE star Christina Pickles. Reminiscent of DEAD OF NIGHT, the film offered Frid an emotional range, if nothing else.

Throughout the rest of the '70s, the actor found his career stalling, having to fight the success of his vampire, rather than being able to use it as a springboard to better roles. One problem, he says, was poor management. "My career was botched up because I didn't get the right people," he claimed. "I got one of the big agencies, which did nothing for me because I wouldn't cooperate with them. They wanted to turn me into a horror star."—Frid pounds the table to accent his words.—"I didn't want to be a horror star. When you're doing that kind of thing, you have to lend yourself to the

Filming Louis Edmonds and Joan Bennett in the 1897 time period of the TV series, standing beside a coffin belonging to vampire Dirk Wilkins.

publicity that goes with it. I was a veteran of cross-country promotional tours for ABC, so I knew what went into it. And I knew if I became a horror star I would have to go to all the conventions, be involved with the occult, and really believe in it, or pretend to, and I just didn't want to get into that kind of thing."

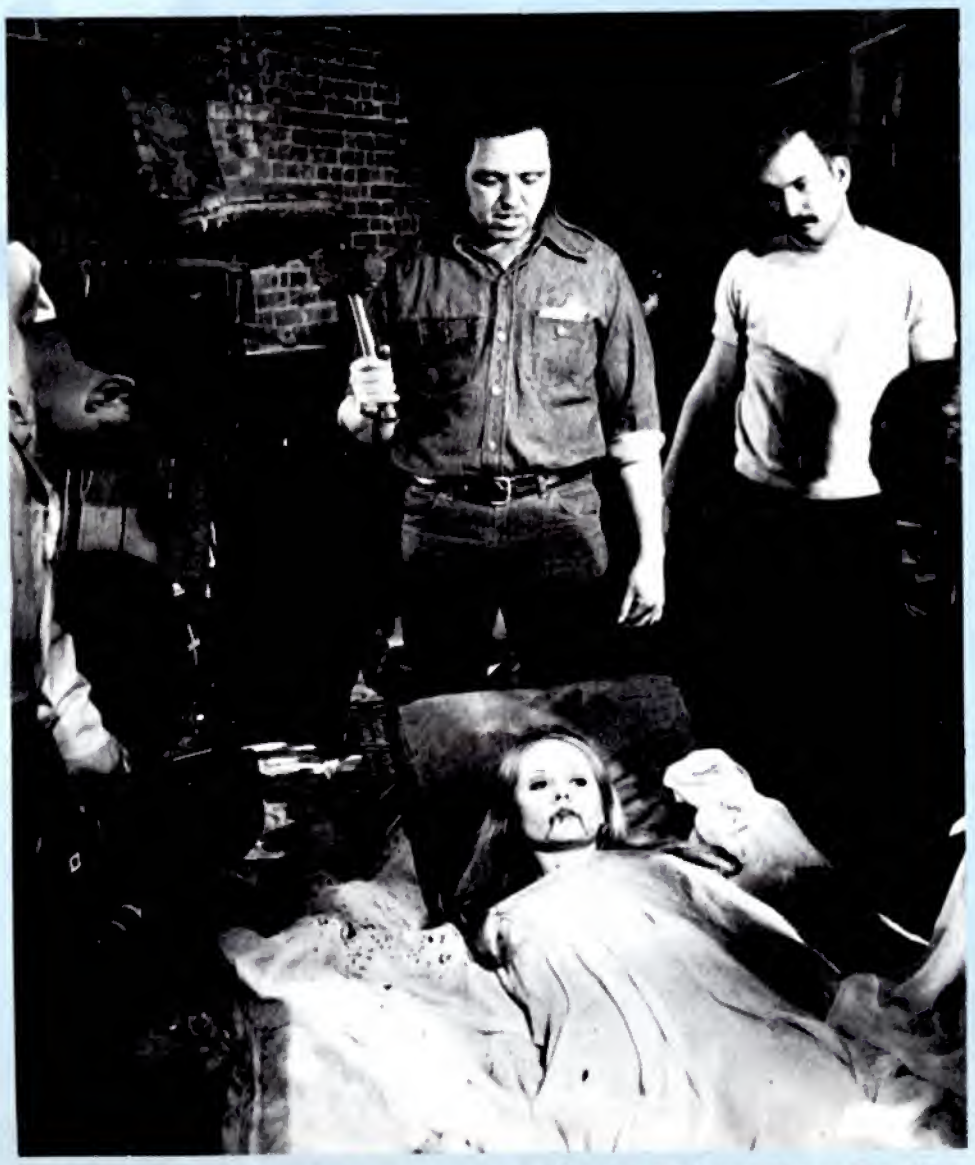
Since then, the bulk of Frid's career has been spent on stage—off-Broadway, in dinner theatre, and in traveling shows such as *Arsenic and Old Lace* (in Boris Karloff's old role, opposite Jean Stapleton). Also, as part of his DARK SHADOWS convention appearances, he began performing dramatic readings of works by writers like Poe, Stephen King, along with some less obvious choices thrown in for variety, which he eventually developed into his own one-man show, *Jonathan Frid's Fools and Fiends*. After a successful tour, he followed up with two more well-received shows: *Shakespearean Odyssey* and *Fridiculousness*.

When DARK SHADOWS was revived briefly in 1991, Frid was approached to appear in the new series, though not as Barnabas Collins. This began the conclusion of his affiliation with the show. As of 1995, the actor officially withdrew from any participation in DARK SHADOWS conventions and anniversaries. He has moved from New York to Canada, where he was virtually retired from acting, although his one-man shows might be revived from time to time, if he chooses.

"I've had a lovely 10 years not being in it," Frid said of the rigors of cult fandom. "I'm very lazy. I don't like working anyway. I've been watching reruns of DARK SHADOWS and, by the way, I'm not half bad—at moments. That show is incredibly bad and incredibly good, and it can go from bad to good in seconds!" For example, Frid recounts seeing a rerun of Barnabas and Julia (the late Grayson Hall) in a lab when Barnabas begins to age rapidly. Julia stops the aging process, and Barnabas sadly voices his wish to be free of his curse, to be human. "Within two minutes," said Frid, "that scene went from

continued on page 61

"It's taken on a life of its own," said Curtis. "What's incredible is these shows were meant to be seen once. Who watches repeats of a 30-year-old soap opera?"



Dan Curtis directs staking of the vampirized Carolyn Stoddard (Nancy Barrett) in HOUSE OF DARK SHADOWS, the 1971 big-screen adaptation of the show

video. "It's taken on a life of its own," said Curtis, who tried a 1991 prime time revival of the show for NBC. "We're celebrating the 30th anniversary of the show, and it seems to be bigger than ever. I still get people in the industry wanting me to do DARK SHADOWS. What's incredible is that these were supposed to be shows seen once and never again. Who the hell watches repeats of a 30-year-old soap opera?"

NBC's prime time revival never caught on, unfortunately. Old fans seemed reluctant to accept the new cast, and the storytelling seemed hampered by the fact that the audience was always more than one-step ahead of the plot. (The 12 produced episodes, including the two-hour opening salvo, are notable for trying to squeeze in elements which took months or even years to develop in the original.) Also, the show was not helped by the fact that certain portions were not only scene-by-scene but sometimes even shot-by-shot recreations of HOUSE OF DARK SHADOWS, the 1970 feature version. Try watching the film back to back with the first two episodes: if it weren't for the change of faces, you would think that Curtis simply duped a new print.

Curtis has mixed emotions about NBC's quick cancellation of the prime-time version, which starred Ben Cross (CHARIOTS OF FIRE) as Barnabas, with cult horror queen Barbara Steele replacing the late Grayson Hall as Dr. Julia Hoffman. "On the one hand, we did a hell of a job and should have been given a better time slot," he said. "In the right time slot, it would have gone through the roof. NBC was really stupid about it. On the other hand, I was spending all my time on it. The thought of it getting renewed terrified me. So I was both angry and relieved when it was canceled."

Still, DARK SHADOWS will live on with a new series of original novels that Curtis is in the process of licensing.

"It's incredible that people still care about what you did 30 years ago," said Kathryn Leigh Scott, who played Maggie Evans in the first 1966 episode and continued with the series until its cancellation in April 1971. "It started with the fans keeping it alive, but now technology has really become the show's best friend: the internet, home video, cable—these are the places fueling interest in DARK SHADOWS."

Scott, who starred with Frid in the Curtis-directed big-screen version, HOUSE OF DARK SHADOWS (1970), is the publisher behind Pomegranate Press, which has issued such 30th-anniversary books as *The Dark Shadows Comic Book* (a collection of the 1971-72 newspaper strip by illustrator Kenneth Bruce Bald), *The Dark Shadows Music Book* (the sheet music for 18 compositions by Robert Cobert), and *Shadows on the Wall* (the series bible by Art Wallace).

"I think there's a parallel between DARK SHADOWS and another fantasy series that turned 30 this year, STAR TREK," said Scott, who appeared in 319 episodes of the original series. "Both shows were kept alive by the fans. Both shows developed passionate followings. And both shows presented stories that are uplifting and universal in appeal."

DARK SHADOWS historian Jim Pierson, who edited Pomegranate's *Dark Shadows Almanac 30th Anniversary Tribute* with Scott, believes that the series keeps developing new fans because it incorporates so many styles: "Fantasy, escapism, Gothic romance, horror and Saturday matinee cliffhanger fun. It paved the way for a lot of later genre programming." □

GODZILL
YESTERDAY AND TO

On the 40th Anniversary of the mutant U.S. debut, the men behind the monster

By Steve Rifle

Sometime in early 1954, the legend goes, Tomoyuki Tanaka, a producer with the Toho Motion Picture Co. of Japan, was on a plane returning to Tokyo from Indonesia. Plans to shoot a big-budget war film called BEYOND THE GLORY there had fallen through, and Tanaka spent the entire flight racking his brain, trying to come up with a new project on which the studio heads would spend equal amounts of money. Taking a cue from Ray Harryhausen's THE BEAST FROM 20,000 FATHOMS, Tanaka hit on the idea of Japan's first giant-monster movie, but with a new twist: Tanaka's eons-dormant creature, reawakened by nuclear testing, would evoke the horrors of both the Hiroshima and Nagasaki bombings and recent incidents in which Japanese fishermen were poisoned by fallout from U.S. hydrogen bomb tests.

According to Japanese fan lore, this is how the legend of Godzilla began. Tanaka, one of the most savvy and prolific producers in Japanese film history, then chose three other men with whom he formed the creative nucleus that became synonymous with Godzilla's golden years of the 1950s and 60s. Director Ishiro Honda, a friend and contemporary of master director Akira Kurosawa, helmed and co-scripted a masterpiece in the original GOJIRA/GODZILLA (1954) and inherited the role of Toho Studios' monster master, sacrificing (perhaps reluctantly) ambitions of directing other kinds of movies. Eiji Tsuburaya, the pioneer of Japanese special effects techniques who, since before World War II, had filmed many impressive aerial battles and harbor attacks in miniature for the studio's popular war dramas, created the "suitmation" technique that brought Godzilla to life and hundreds of other handcrafted illusions that defied budget limitations. Finally there was Akira Ifukube, the composer whose baroque, ominous, often 12-tone overtures truly made that first Godzilla film awe-inspiring, and who deftly used electronics to manipulate the sound of a contrabass, one of the lowest-pitch string instruments in existence, to create Godzilla's trademark roar.

From GODZILLA VS. THE SEA MONSTER (1967): Haruo Nakajima, who played Godzilla from 1954 to 1972.

When Tsuburaya died in 1970 at age 69, many believe Godzilla died with him. But the indefatigable monster trudged onward in films with regressive storylines and cheapened production values, thanks to the economic and creative bankruptcy of the Japanese film industry in the 1970s. Honda's last directorial effort was the uneven TERROR OF MECHAGODZILLA (1975); sadly, he was entertaining thoughts of returning to the Godzilla series when he died in 1993 at age 81. Tanaka, now well into his 80s, still retains the credit of executive producer of the latter-day Godzilla films (there have been six since GODZILLA 1985, only one of which has been released stateside), but it is an honorary title, as health problems have minimized his role. The last of the four founding fathers still truly active in the series is composer Ifukube, now 82, whose music has helped bridge the thematic and creative gap between the opening and final chapters in Godzilla's film career.

During a trip to Tokyo in January 1996, *Cinefantastique* had a rare opportunity to meet with five key figures in Godzilla's 42-year history. The stories of the men behind the *kaiju eiga* (Japanese monster movie) are rarely told outside Japan. Godzilla and his ilk may have a dubious reputation in this country, but all these men are proud to be associated with Japan's international icon, for they know, whatever the critics might think, Godzilla continues to thrill millions.

A DAY

dinosaur's speak out.

AKIRA IFUKUBE

(The Maestro)

In the final reel of GODZILLA VS. DESTROYER (1995), the King of the Monsters finally meets his match. Fittingly, it is not Ghidorah or Mothra that sends the great beast to its demise but the stuff that spawned him in the first place: nuclear radiation.

It is also fitting—poignant, even—that Godzilla's death is accompanied by a melancholy theme that is unmistakably the work of Akira Ifukube, whose signatory monster music and nationalistic military marches are trademarks of Godzilla and all Toho's science fiction classics. "The theme for Godzilla's death was one of the most difficult pieces I have ever had to compose," Ifukube (b. 1914) said. "In a way, it was as if I was composing the theme for my own death. When Godzilla was born, a phase of my life began. Now Godzilla is gone, and that phase is over. It was very emotional."

Ifukube was already an internationally acclaimed classical music composer and a rising film music composer when he was chosen to score GODZILLA in 1954. He admits the task was overwhelming—not only was it Japan's first giant-monster movie; but time constraints forced him to begin composing before the film was finished. "At the time I started, I had only seen the models of Godzilla, and I had read the script. During that first film, and every subsequent film in which I worked with Director Honda, he always gave me a completely free hand when it came to the music. He would visit the recording studio often, and sometimes he would make a suggestion—it was his idea to create Godzilla's roar with musical instruments—up until then they had been trying unsuccessfully to use recordings of animal sounds. Sometimes, to save time, Mr. Honda

The 20-foot robot from GODZILLA 1985, which revived the series after a decade-long dormant period.

Akira Ifukube's music graced the best of the Godzilla series and even improved some of the not so great.

also would use recordings of my music for certain parts in the sequels. In the film business, especially in Japan, there is never enough time to compose, so I have always been dissatisfied with my work, although I have enjoyed working in films tremendously."

Ifukube has written hundreds of film scores over the past four decades, including those of several Japanese classics including THE BURMESE HARP, CHUSHINGURA, and several ZATOICHI films, not to mention dozens of special effects films. In the '70s and especially the '80s, his film work tapered off, but in 1991, at the urging of his daughter, he returned to the Godzilla series, scoring GODZILLA VS. KING GHIDORAH, and three of the next four films.

Not surprisingly, Ifukube says the most rewarding scores of his career are the first GODZILLA and the last, GODZILLA VS. DESTROYER, because of their thematic ties. "When Godzilla melts down in GODZILLA VS. DESTROYER, I thought of using the same motif as when Godzilla is dissolved by the Oxygen Destroyer in Tokyo Bay in the original film. But I thought about the meaning of the two scenes, and I realized that a totally different type of atmosphere was needed. In the original film, Godzilla's death is the resolution of a tragedy, and it somehow represents hope. But in GODZILLA VS. DESTROYER, I believe it is more pessimistic."

GODZILLA TODAY

UNSEEN SEQUELS

Six unreleased films are available to U.S. fans only on import tape and disc.

By Dan Cziraky

GODZILLA VS. MECHA-GODZILLA (1993), one of six excellent new sequels still unreleased in the U.S., revived Rodan and Godzilla's mechanical double.

As INDEPENDENCE DAY director Roland Emmerich preps TriStar's oft-delayed, big-budget version of GODZILLA, American audiences, more familiar with the radioactive reptile from 1956's GODZILLA, KING OF THE MONSTERS and its many sequels, might be surprised to learn that there is a modern series of Godzilla films that have yet to hit the U.S.

After a failed effort by Steve Miner to direct a 3-D GODZILLA in the early '80s, Toho produced their own feature. GODZILLA 1984 was released just in time for the 30th anniversary of the original film's debut in Japan. Picking up where the the 1954 GOJIRA (that's "Godzilla" in Japanese) left off, the new film ignored all the sequels, referring only to the events depicted in the original and reestablishing the beast as a terrifying monster, instead of the playful hero of such later efforts as GODZILLA VS MEGALON (1972). New World Pictures picked up the U.S. distribution rights, shot inserts with Raymond Burr (reprising his role from the 1956 U.S. release of GODZILLA, that of American reporter Steve Martin—yes, Steve Martin!), and released it as GODZILLA 1985. Not exactly a huge box-office success, it didn't exactly jump start the series.

Four years later, GODZILLA VS. BIOLLANTE (1989) picked up where GODZILLA 1985 left off, and was Toho's first new monster-battle picture. Biollante was a new foe, created from a genetics experiment combining cells from Godzilla and plant cells. The film also introduces us to Miki Saegusa (Megumi Odaka), a young girl with a psychic link to Godzilla, who warns scientists of Godzilla's pending return. Miki would become a recurring character in the new series, her link to Godzilla exploited in each installment. As in GODZILLA '85, the United Nations Godzilla Countermeasures Center (UNGCC) again attempts to destroy Godzilla with a superweapon, the Super X-2, but it proves futile. The only hope of destroying the monster seems to rest in a nuclear energy destroying bacteria, but agents from a fictional Middle Eastern nation try to steal it. HBO picked up GODZILLA VS. BIOLLANTE from Toho and aired it on Cinemax prior to its home video release. In late 1995, HBO reis-

GODZILLA VS. SPACE GODZILLA (1994) pitted the Big G against a look-alike invader from outer space (right). Above: shooting a sequence in the outdoor water tank, with sky backdrop.

sued the video at sell-through price. Remarkably, it is the only Godzilla film available in the U.S. without any of additions or deletions that so often marred the series, and it's letterboxed, no less!

In 1991, Toho's GODZILLA VS. KING GHIDORAH made news in the U.S. when several plot elements were perceived as anti-U.S.A. The new film spiced up the usual monster-battle with time travel elements, as agents from the future return to the past to prevent Godzilla from being created. Miki Saegusa returns, and learns that the future agents are actually trying to prevent Japan from becoming the future world leader. Their time interference results in the creation of King Ghidorah, a mutation of three creatures called Dorats. Unknown to the future agents, by moving the Godzillasaurus from its Pacific island to the Arctic, it is exposed to an even larger dose of radiation, which nearly double its original size and strength. It returns to Japan, defeats Super X-3, and kills King Ghidorah. When it appears Godzilla could destroy all humanity, one of the future agents returns to her time, salvages King Ghidorah's remains, and uses their advanced technology to create Mecha-Ghidorah, which repels Godzilla before it is destroyed. Despite the mild controversy surrounding the film, which really only served to publicize it, Toho did not find a U.S. distributor.

GODZILLA VS. MOTHRA (1992) reintroduced Toho's giant monster insect from-MOTHRA (1962), along with an evil counterpart called Battra. At first mortal enemies, Mothra and Battra join forces during the film's climactic battle to defeat Godzilla. Not as strong an entry as its predecessor, it nevertheless did well overseas and proved the vitality of the new series. The film also re-sparked interest in an America GODZILLA, and the first rumors of TriStar's interest were heard.

In 1993's GODZILLA VS. MECHA-GODZILLA, turned the invading alien mechanical duplicate from the '70s films into the UNGCC's latest anti-Godzilla superweapon. Designed from the future technology salvaged from the remains of Mecha-Ghidrah, the new manned robot Mecha-Godzilla also combines with the flying ship Garuda (basically Super X-4) to form a single weapon, Super Mecha-Godzilla. When scientists discover Rodan (yet another former Toho monster) and a giant egg, Godzilla rampages yet again. The egg hatches a 12 foot long Baby Godzilla. Both Rodan and Godzilla search for the tiny monster, while Miki forms a psychic link with it. Godzilla is nearly killed by Mecha-G, but the mortally wounded Rodan merges with Big G. giving him the extra strength needed to destroy the robot. Godzilla and Baby G head off together into the ocean in a scene strongly reminiscent of GORGO.

By the time production of GODZILLA VS. SPACE GODZILLA began, TriStar's $100 million Americanized GODZILLA was announced as a Jan DeBont (SPEED) film with all CGI effects. Before it could start, it was scrapped, but Toho's effort bowed in December 1994. This time, the UNGCC creates the Mobile Operations Godzilla Expert Robot Aero-type (M.O.G.E.R.A., originally an alien robot seen in Toho's 1959 sci-fi epic THE MYSTERIANS) to defeat Godzilla. As it turned out, Godzilla is the least of their worries. In outer space, the "cosmic essence" of Biollante has fused with a crystalline lifeform to become Space Godzilla, a creature hellbent on destroying Godzilla and the rechristened Little Godzilla. An attempt to use Miki's psychic abilities to control Godzilla fails, but when Space Godzilla attacks, Godzilla and M.O.G.E.R.A. must join forces in order to save the Earth.

SPACE GODZILLA wasn't as successful as the previous entries in the new series. With the TriStar GODZILLA stalled in development, Toho decided to take drastic action. Pre-production posters for their next film, GODZILLA VS. DESTROYER, carried the ominous warning, "GODZILLA DIES!" This time, Toho pulled out all the stops. Lt. Kuroki (Masahiro Takashima) from BIOLLANTE returns to the series, as does Emiko Yamane (Momoko Kochi) from the original GODZILLA.

As DESTROYER starts, Godzilla tramples Hong Kong, his body and atomic breath emitting a strange orange-red glow. It turns out that Godzilla's radioactivity has turned his interior atomic reactor critical. In Tokyo Bay, construction on a section that had been land-filled decades earlier unleashes a strange creature, dubbed Destroyer, that was created from residue of the oxygen-destroyer weapon used to kill the original Godzilla forty years earlier. G-Force is concerned that Godzilla could "go critical" in a populated area, causing a China Syndrome effect. In Omaizaki, Little Godzilla appears to Miki Saegusa. The radiation from Godzilla has accelerated his growth. In the hopes that the Destroyer creature can kill Godzilla before he goes critical, G-Force orders Miki to lure Godzilla Junior into a battle with the monster, hoping his distress cries will bring the elder creature. At first at an obvious disadvantage, Junior uses his atomic breath on Destroyer, seemingly killing it. Later, Godzilla and Junior meet at Haneda Airport. Destroyer kills Junior and then engages Godzilla in battle. At

continued on page 62

GODZILLA VS. DESTROYER

GODZILLADÄMMERUNG!

The King of the Monsters goes out in a Wagnerian blaze of glory.

Godzilla dies! After more than forty years of terrorizing the screen, the big green behemoth finally meets his match, and the resulting film, GODZILLA VS. DESTROYER, is a triumph of cinemagination, probably the best series entry since the original GODZILLA, KING OF THE MONSTERS. Not that the film is perfect. Technically, it's probably not even a match for GAMERA, GUARDIAN OF THE UNIVERSE. The design of Godzilla's new opponent leaves something to be desired, and some of the special effects techniques are rather transparent. Also, as often the case in the post GODZILLA 1985 series, several scenes obviously emulate memorable American films, in this case ALIENS. But the borrowing is so unabashedly above-board and entertaining that one is tempted to forgive.

The last Godzilla epic pits the beast against a new foe, derived from the oxygen destroyer used in the original film. Godzilla does not survive the battle.

What really gives this film its strength is the way in which its filmmakers, particularly writer Kazuki Omori and director Takao Okawara, are totally committed to living up to the film's promise of climaxing over forty years of film history. More than FREDDY'S DEAD, more than THE FINAL FRIDAY, this is a film that takes seriously the topic of killing off a monster that has been destroyed or defeated countless times before. Dramatically, they accomplish this by reaching all the way back to the original film and bringing the series full circle. Visually, they accomplish this with the sight of Godzilla, his radioactive power having reached critical mass, glowing a bright burning red that eventually leads to a nuclear meltdown.

Along the way, DESTROYER does what few Godzilla films have managed in the past, which is to anthropomorphize the beast without going to the silly, self-defeating extremes of the '70s series entries. Without lessening the creature's ferocity, the evident pain of his condition evokes sympathy, much as one feels sorry for even a dangerous animal caught in a trap. The younger Godzilla (here called "Junior") is also a triumph of design (unlike his previous appearances)—a smaller, slimmer Godzilla, not overtly cute, but somehow amazing rather than frightening. The interaction of the two creatures toward the end, without ever descending into complete schmaltz, goes a long way toward giving Godzilla the kind of audience identification factor long missing from the series—the sort of begrudging sympathy often associated with classic movie monsters like King Kong.

That's not to say that the threat of Godzilla is in any way diminished. More than any film since the original, this one evokes the horror of nuclear annihilation, as Godzilla's impending doom threatens a deadly radio-active contamination of Tokyo. When the end comes, visualized with Koichi Kawakita's special effects and accompanied by Akira Ifukube's solemn music, it is a moment of operatic grandeur—almost as overwhelming, in its way, as the conclusion of Wagner's *Götterdämmerung* (i.e., "Twilight of the Gods"), in which Valhalla, the abode of the gods, goes up in flames. Out of this blazing inferno, the film manages to pull a happy ending like a rabbit out of a hat: the camera flies over hills through the mysteriously diminishing radiation to reveal the silhouette of Godzilla—actually the defeated Junior, now revived by absorbing the energy released by its parent's death—who will presumably go on to continue the series as a considerably more benign defender of Japan. As he emits his birth cry, the image fades to a montage of past Godzilla adventures, bringing a memorable close to one of science-fiction cinema's longest running series. Au revoir, Godzilla!

Steve Biodrowski

TERUYOSHI NAKANO

(The Illusionist)

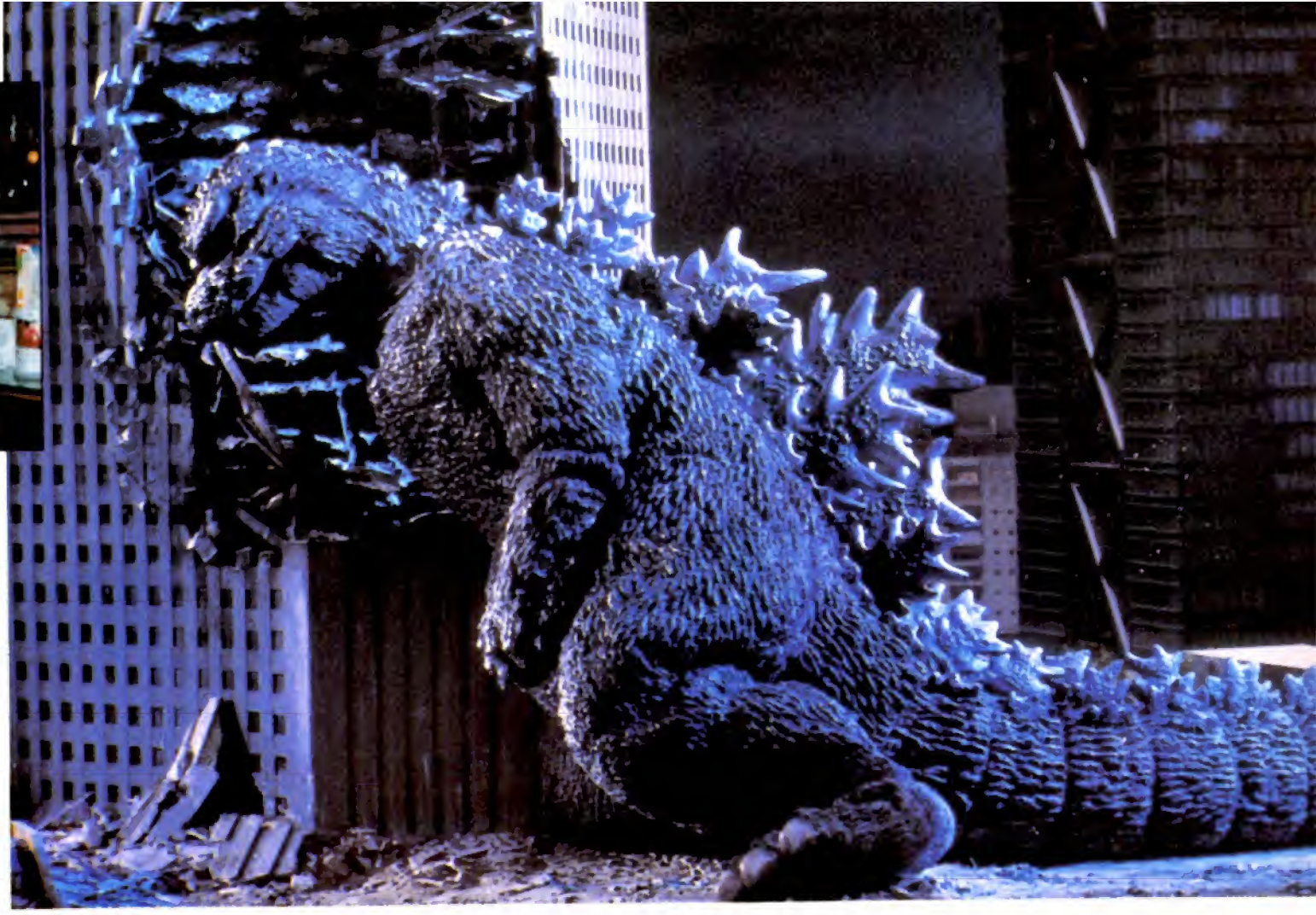
"Mr. Tsuburaya was more than a director of special effects. He was like a god to me. I learned more from him than how to make movies. I learned how to work, how to live."

Teruyoshi Nakano has been maligned by some *kaiju eiga* fans as an unworthy successor to Eiji Tsuburaya, a man who helped erode the Godzilla series with films like GODZILLA ON MONSTER ISLAND (1972) and GODZILLA VS. MEGALON (1973), which were full of silly monsters and obvious stock footage from previous films to pad the paltry effects sequences. But it's a bad rap. The truth is, Nakano was rarely afforded budgets necessary to create Tsuburaya-scale spectacles, but when he was, the results could be impressive.

Nakano (b. 1935) joined Toho in 1959, after graduating from Nippon University's art department, and worked as an assistant director to Kurosawa and others for a few years, originally thinking of becoming a film director. He admits he was not a big fan of *kaiju* films when he was assigned to work on KING KONG VS. GODZILLA (1962), and he was even less impressed when he learned that film would abandon the monster's nuclear roots for a comical theme.

"I was a snobby movie buff back then, so when I read the script I wasn't impressed with

In GODZILLA VS SMOG MONSTER, Nakano wanted to recapture some of the effect of the original Godzilla.



Teruyoshi Nakano, who directed fx on the cheap '70s sequels, finally got to prove himself with a bigger budget in GODZILLA 1985 (right).

this movie. The first GODZILLA had such a social impact, because Godzilla was the aftermath of the bomb. I wasn't sure if it could be transformed into something that was entertaining and comical. But commercially, it was very successful, and after that the Godzilla series became one monster-vs.-monster movie after another. But it was totally opposite to what the first film was about.

During the 1960s, Nakano rose through the ranks of Toho's burgeoning special-effects department, working under Tsuburaya and later Teisho Arikawa, who became effects director (although uncredited) on GODZILLA VS. THE SEA MONSTER (1967), while Tsuburaya himself became more involved with his television production company (Tsuburaya Productions, creator of ULTRAMAN and other series). In 1969, with Tsuburaya's health failing, Nakano drew the special effects storyboards and assisted Ishiro Honda in directing the effects scenes for the child-fantasy GODZILLA'S REVENGE. The next year, Nakano says, he lost his "greatest mentor," amid a time of deepening recession and "great confusion" for the film industry.

In 1971, Nakano co-supervised, with director Yoshimitsu Banno, the special effects scenes for GODZILLA VS. HEDORA (US title: GODZILLA VS. THE SMOG MONSTER), a film that Michael Medved has called one of the worst of all time yet which Nakano half-jokingly refers to as "my best work." He explained, "The monster Hedora reminded me of the first Godzilla, and in a sense, this film was similar to GODZILLA (1954)—we were trying to shift the Godzilla movies in a new direction, but we were also thinking about the origins. When GODZILLA was released back in the 1950s, the world was faced with the problem of nuclear weapons. Now, in the 1970s, it was the issue of polluted cities. Mr. Banno wanted to make an entertaining film for children, but I wanted to make something like the first film, that reflected social problems. That was the main conflict between us.

"We made Godzilla fly in that movie—that was outrageous, we shouldn't have done that. But Mr. Banno was looking for something extraordinary, and even though there was no flying sequence in the script, we added it. Looking back, the movie seems kind of cruel and heavy handed. I was trying to show the serious threat of pollution with scenes of Godzilla's eyes being burned and people dying. I guess I became uncomfortable with it even while we were filming, that's why we added the comical scenes."

Through the 1970s, Nakano divided his time between the Godzilla series and other special effects movies, most notably the blockbuster disaster film SUBMERSION OF JAPAN (released here in edited form as TIDAL WAVE), which showed his capabilities if given the resources. But the Godzilla films were increasingly marred by visible wires, flimsy looking costumes and—most disturbing—lots of stock film from previous efforts. GODZILLA ON MONSTER ISLAND, for example, freely borrow from GHIDRAH, THE THREE HEADED MONSTER; MONSTER ZERO; DESTROY ALL MONSTERS; and GODZILLA VS. THE SMOG MONSTER.

"Of course it hurt me when I had to re-use those scenes, but there was no other way—we did not have the time or the money to film new scenes. So, I tried to confront this situation as a challenge: how could I creatively edit the footage to create a completely new scene? I tried my best, but of course if you watch the movie you will recognize that these are scenes from previous films."

The highlight of Nakano's Godzilla efforts in the 1970s is the pair of Mechagodzilla films released in 1974 and '75, which introduced the sleek, alien kaiju cyborg. But the triumph of his entire genre career came after Godzilla's nine-year hiatus with the release of GODZILLA 1984 (known here as GODZILLA 1985). A meaner, nastier-looking Godzilla suit was created to match the monster's renewed evil ways, and its height was bumped up from 50m to 80m—still not tall enough to avoid being dwarfed by the miniatures of the 240m-high buildings in Tokyo's Shinjuku ward. Then there was the infamous "cybot Godzilla," which didn't quite succeed at making the monster seem realistic, but did pave the way for smaller, more effective robotic Godzillas in future films by Nakano's successor, Toho sfx director Koichi Kawakita.

"The height of the cybot was 5 meters, which was necessary to show the actions in detail," Nakano said. "We tried to express its monstrousness and scariness by showing the flexing of muscles and the curling of the lips.

"Back in the first film, they put wires inside the mouth of the suit and moved the jaw up and down like a puppet. We first used remote control to move Godzilla's mouth in KING KONG VS. GODZILLA in 1962, and later we used it to move the eyes, but remote control had its limitations too—it couldn't do sensitive movements, like moving the lips. Up until 1975, that was the peak of our techniques. For this film, we needed a big Godzilla so we could show action in detail, but by the time we finished filming, mechanics were already advanced enough that we could have used a smaller Godzilla. It just shows that the history of Godzilla mirrors the history of the progress of special effects."

GODZILLA INVADES L.A.

FILM FESTIVAL

Rare screening of prints in unadulterated form.

DESTROY ALL MONSTERS (1968) was one of three films screened at the Godzilla festival in L.A.'s Little Tokyo. Below: the film's director and co-writer Ishiro Honda, (right) seen assisting his friend and colleague, Akira Kurosawa.

Fans are probably well aware of the revisions that transformed the Japanese film GOJIRA into the Americanized GODZILLA, KING OF THE MONSTERS. Perhaps they are less aware that this was not an isolated incident but rather a precedent for the sequels, all of which were modified to a greater or lesser degree for stateside release. Therefore, it was an opportunity not to be missed when the Japan-American Theatre in L.A.'s Little Tokyo district ran a Godzilla festival as part of their Nisei Week celebration in July. Three films were screened, all with prints supplied directly by Toho Studios: DESTROY ALL MONSTERS, GODZILLA VS. HEDORA (retitled GODZILLA VS THE SMOG MONSTER for its U.S. release in the '70s), and TERROR OF MECHAGODZILLA. The first two prints (which, coincidentally, also screened on the Sci-Fi Channel as part of their week long Godzilla series) were presented in English dubbing provided by Toho to increase the export value of the films. The third was actually subtitled, a rare event indeed for a U.S screening of a Godzilla film.

DESTROY ALL MONSTERS (1968) and GODZILLA VS. HEDORA (1971) were two of the least altered films for U.S. audiences, so little if any new footage was seen. Nevertheless, Toho's dubbing of the MONSTERS differed notably from the redubbing by American International Pictures, the film's U.S. distributor. For instance, the TV reporter's lame line during the climactic monster battle with King Ghidrah—"I'll turn up the sound so you can hear the monsters dueling to the death"—is in the Toho print a memorable moment of high-camp comedy: "It's horrible, ladies and gentlemen—listen to the monsters and their cries of sudden death!" This perhaps intentional echo of the "oh, the humanity!" account of the Hindenburg disaster brought the house down with laughter. MONSTERS is probably the last well-regarded entry in the original series. By this time, all serious threat of the monsters had disappeared; recognizing this, director Ishiro Honda (who had helmed the original and most of the sequels) opted for a fast-paced non-story that strung together as many effects sequences as possible, creating a memorably colorful confection.

HEDORA, on the other hand, is a schizoid attempt by director Yoshimitsu Banno to recapture some of the horror of the series. It's not a very good film, but it fascinates, nonetheless, merely because of the jarring combination of of elements: on the one hand strictly juvenile, with its child protagonist and heroic portrayal of Godzilla, the film is also filled with memorably disgusting images, the highest body count of any film since the original, and the death of one lead character. The dubbing is indistinguishable from the U.S. print, but the famous ecology theme song over the credits ("Save the Earth") is here presented in Japanese! Also, after the film's initial release, some of the more graphic images were trimmed to insure a G-rating for later matinee screenings, so it was nice to see the film intact once again.

TERROR OF MECHAGODZILLA (1975) was the last of the original series, and it marked the return of director Honda, who had been absent throughout the declining '70s sequels. It is an improvement over its immediate predecessors, but the praise it earns is mostly in negative terms—not as silly , not as juvenile, not as cheap.

Shane Dallmann in Video Watchdog Special Issue #2 (1995/1996) gave a shot-by-shot account of the re-editing this film suffered in its various U.S. theatrical, TV, and video permutations. The intact film is not great, or even very good, but it *is* better. Not to be underestimated, is the value of subtitling. Although the other two films presented exact translations of the original Japanese dialogue, the quality of the voice acting is, if anything, even lower than that of U.S. dubbing jobs. Retaining voices that match the actors eliminates one of the major drawbacks that has made these films the object of ridicule amongst many critics and filmgoers. But most important of all was the revelation of how much fun these films are, even the weak ones, when viewed with an audience (a near capacity crowd was in attendance at the 1000-seat theatre). Viewing the films on the Sci-Fi Channel, even uncut, was no match for the communal experience of enjoying them with sympathetic fans. In these days of home viewing, this was a wonderful reminder of the joys of theatre going.

Steve Biodrowski

Before the screenings, Godzilla received a hero's welcome at the Little Tokyo festival. (This is an "exhibition" suit, not one actually used in the films.)

YOSHIO TSUCHIYA

(The Controller)

It's easy to assume that the men and women who shared the screen with Godzilla and company were second- and third-rate actors and actresses, relegated to roles in B-movie productions, but nothing is further from the truth. The familiar faces of Japanese science fiction, like Akira Takarada, Takashi Shimura, Kenji Sahara and the lovely Kumi Mizuno, were also the stars of Toho's mainstream commercial movie crop during the Japanese film industry's heyday of the 1950s and 60s; many also graced the critically lauded works of Akira Kurosawa, Hiroshi Inagaki and other A-list directors.

Yoshio Tsuchiya (b. 1927) is well known in Japan as one of Kurosawa's best-loved supporting actors, having played key roles in SEVEN SAMURAI, RED BEARD and other films. But to fans of Toho science fiction, he is remembered for portraying sinister aliens (he was the leader of THE MYSTERIANS, and Controller of Planet X in MONSTER ZERO—fitting roles, since the actor claims to have seen several UFOs in his lifetime) or other characters, some of which were always teetering on the edge of a nervous breakdown, such as in THE HUMAN VAPOR or ATTACK OF THE MUSHROOM PEOPLE. He also played the pilot Tajima in GODZILLA RAIDS AGAIN, the sun-stroked scientist Furukawa in SON OF GODZILLA and the alien-possessed Dr. Otani in DESTROY ALL MONSTERS.

The eccentric, venerable Tsuchiya has always been proud of his association with kaiju movies—in the 1960s, he frequently visited the special-effects sets and became a close friend of Tsuburaya. In 1991, he triumphantly returned in GODZILLA VS. KING GHIDORAH, portraying Shindo, a military officer whose garrison is protected from U.S. invaders during World War II by a pre-atomic Godzilla.

"I was chosen for that role because I am the only one who can talk to Godzilla. I understand where he comes from, and what's in his heart," Tsuchiya said. Tsuchiya adds that he learned what makes Godzilla tick back in the 1960s, when he and Tsuburaya would engage in long discussions about the films.

A stalwart of the Godzilla series Yoshio Tsuchiya is here seen at center as the unfortunate, alien-controlled Dr Otani in DESTROY ALL MONSTERS.

"Whenever they were getting ready to shoot a scene on the special effects set, Mr. Tsuburaya would send an assistant director to come and get me," Tsuchiya recalled. "I was working on the principal shoot sound stage, and I would make an excuse to the cameraman, like, 'I have to go to the rest room.' I would sneak off to the special effects set, and Mr. Tsuburaya would be waiting. Then he would say, 'Stand by...action!' I was really into how Godzilla moved—his movement was usually like slow-motion, so I thought to myself, 'Why can't he move a little faster sometimes?' I always offered suggestions to Mr. Tsuburaya, saying that sometimes Godzilla needs to act a little more human-like, especially as his popularity increased and he became a hero. That's what led to the famous '*shey*' (Godzilla's victory dance on Planet X in MONSTER ZERO) and Minya's spartan education in SON OF GODZILLA."

Tsuchiya and the late Nick Adams became close during the filming of FRANKENSTEIN CONQUERS THE WORLD, MONSTER ZERO and a now-obscure detective picture called THE KILLING BOTTLE. Though Adams was near the end of his life, Tsuchiya remembers him as a dedicated actor, a good friend, and the butt of a few practical jokes.

"Nick asked me, 'What should I say when I come to the studio in the morning?' So I told him how to say, 'I'm hungry' in Japanese. He had no idea what he was saying. So the next morning, he comes into the studio and says, 'I'm hungry!' and everybody just stared at him. He also asked me a good greeting for a woman, so I taught him how to say, 'Are you making a profit?' in an Osaka dialect. Once, when we were on location for MONSTER ZERO, Nick asked the owner of a hotel, this pretty woman, 'Are you making a profit?' It was hilarious. Everyone was saying, 'Who's teaching Nick all these weird things?'"

Dinosaur Designer William Stout on the unmade 3-D GODZILLA you never saw.

By Chuck Wagner

TriStar's proposed GODZILLA is not the first time an Americanized remake was in the works. 14 years ago, Steve Miner, flush from his success with the FRIDAY THE 13TH series, made the attempt (with a script by Fred Dekker). William Stout, noted artist and production designer, was part of his team.

Stout's credentials to conceptualize Godzilla are impeccable. A Chouinard Art Institute graduate, he has worked on many fantastic films—RETURN OF THE LIVING DEAD, PREDATOR, and both CONANs, to name a few. Additionally, his expertise in realizing dinosaurs and other living creatures puts him in a select category—his prehistoric paintings have graced museums, and Michael Crichton lists him as an inspiration in the foreword to *Jurassic Park*.

"Steve Miner approached me, originally to do a presentation painting to help sell the project," Stout recalled. "At that time GODZILLA was to be all in 3-D. Steve and I hit it off, and I began to do storyboards for some of the effects scenes, so that he could get realistic budget estimates for them—and also to give the picture a better visual identity. Then I convinced him to let me be the production designer for the film. I also hired Dave Stevens [THE ROCKETEER] and Doug Wildey [JONNY QUEST] to do boards as well. We ended up boarding about 90% of the film."

Though Godzilla, the monster, may be invincible, GODZILLA, the movie, can be all too easily defeated. "The same thing would happen each time," Stout said. "Steve would pitch the film at a studio, and he'd work his

continued on page 62

Two of William Stout's storyboards for the abandoned 3-D GODZILLA.

GODZILLA VS. GOJIRA

NOSTALGIA

The seminal film retains its power, especially the original Japanese cut.

Haruo Nakajima, the man in the suit in the original series, as he appeared at a recent Godzilla convention.

HARUO NAKAJIMA
(Godzilla speaks)

Perhaps no one deserves more credit for Godzilla's enduring international popularity than the man who brought the monster to life onscreen, Haruo Nakajima. Between 1954 and 1972, Nakajima (b. 1929) was Toho's main man inside the Godzilla suit, portraying the King of the Monsters in 12 films and also tackling the roles of other creatures including RODAN, VARAN, Baragon (in FRANKENSTEIN CONQUERS THE WORLD), King Kong (in KING KONG ESCAPES), and Gaira, the Green Gargantua (WAR OF THE GARGANTUAS). Nakajima entered the Japanese Imperial Navy during WWII as a 14-year-old pilot trainee, and began acting a few years after the war, mostly in stunt-action roles for samurai films. He was picked to play Godzilla 42 years ago for his physical prowess and his willingness to go all-out to capture often dangerous action on film.

"I still remember when I was first assigned to play Godzilla. At first I was told there was this new science fiction film—it was called 'G-Project' during pre-production, since they had not revealed the monster's name yet—and I was introduced to Mr. Tsuburaya. There was a screening on the Toho studio lot of KING KONG, of a

I had never seen—never even imagined—anything so immense. Yet there it was, toppling buildings, torching tanks, laying waste to an entire city. He was big! Not MIGHTY JOE YOUNG big. Not KING KONG big. Not even THE BEAST FROM 20,000 FATHOMS big. This lizard was huge! It was the 1950s, and this was GODZILLA, KING OF THE MONSTERS.

GODZILLA first stomped his way into U.S. theaters in 1956, a surprise hit in the U.S. that also launched the seemingly eternal *kaija eiga* dynasty of Japanese monster films. It was over a year later that I finally got the chance to see the Nipponese behemoth. Today's theatrical "wide releases" were an unheard of concept in the '50s. Instead, GODZILLA played only major cities for many months. Eventually, it worked its way to Fremont, Nebraska, the small mid-west burg that was my home town at age eight. My parents were reluctant to take me to see something they felt was guaranteed to give me nightmares, but eventually their resistance collapsed before the onslaught of my pestering.

For me, that evening at The Rialto, the town's sole cinema, was an equal mix of: Curiosity (why didn't the words always match the lips of the characters?); Amazement (the aforementioned towering bulk of this beast); and Outright Fear—what if it came to Fremont? Needless to say, my parents were right about the nightmares, but GODZILLA was destined to be an important plank in the building of my lifelong fascination with the cinema of the fantastic. The film has occupied a similar place in the collective consciousness of much of the world for the past 40 years.

Like many serious fantasy film fans, my appreciation for Godzilla waned before the onslaught of campy sequels that followed over the years. As respect for the beast dwindled, so did the reputation of the film that gave it cinematic birth. For many, it came to be viewed as merely one more entry in a series that was generally considered silly and juvenile at best. However, a review of both the U.S. release of GODZILLA and the original Toho release, titled GOJIRA, makes it clear that judging the father based on his offsprings is no more sound a system for films than it would be for people.

In a comparison of GOJIRA and its Americanized counterpart, GODZILLA, one could easily be expected to select director Ishiro Honda's original version as the superior offering, since it is a more complete representation of the director's vision. The decision however, is not quite so simple. Both GODZILLA and GOJIRA remain surprisingly effective, and often powerful films, each worthy of respect on its own merits.

To his everlasting credit, exploitation pioneer Joseph E. Levine retained most of the qualities that made GOJIRA special when he picked up the U.S. rights to the film. To make the proceedings more palatable to U.S. audiences, Levine hired hack director Terry Morse (UNKNOWN WORLD, 1951) to shoot new footage featuring Raymond Burr as a kind of Greek Chorus to the proceedings. Most Hollywood genre films of the era utilized a

GODZILLA, KING OF THE MONSTERS (1956) kicked off the series in the U.S.

good deal of comic relief, but Levine's new scenes not only maintained the grim tone of Honda's film—they probably increased it, by the casting of the always doleful and serious Burr. The actor's dispassionate reporter helps lend a documentary air to the proceedings that make them all the more believable.

Levine's reediting of the film cut many of the moments that made its anti-nuclear testing message clear, and also pared back the romantic triangle subplot. Though the sociological impact is missed, the other changes help heighten a sense of reality in what is obviously a very unreal situation. The film retains the majority of the strengths of Honda's original, lessens a few of that film's failings, and does little damage as a whole despite the considerable tampering that was undertaken. If not quite superior to Honda's creation, it stands a solid second.

Among the more surprising aspects of either version is the remarkably somber tone. Japanese films have frequently relied on heavy doses of antic and sometimes incongrous humor. Honda's solemn approach was brilliant for its era. Despite the biological absurdity of the 50 meter creature (enlarged to 400 feet in the English dubbing), Honda's film takes itself utterly seriously and demands the same from the viewer.

GOJIRA is also blessed with a very simple story, obviously influ-

This Americanization of the 1954 Japanese film GOJIRA has several strengths, but the original is a much more powerful metaphor for the horror of Hiroshima.

enced by KING KONG and THE BEAST FROM 20,000 FATHOMS, which is told in an exqisitely linear fashion. The beast rises...the beast attacks...the beast is destroyed. The three act nature of drama has rarely been utilized so succinctly. Honda's film does fall victim to the standard romantic triangle subplot so prevalent in the era; however, this aspect does help set up scientist-savior Dr Serizawa as a classic tragic hero, his death providing one of the few moments of human emotion in the film.

Those few critics who who reacted positively to the film usually saw in it a commentary on the nuclear bombing of Japan. As the years have passed, even this bit of grudging respect has largely been forgotten, thanks to silly sequels. Honda's version of the film offers three brief but powerful scenes that make his intention clear. In the first, several passengers on a commuter train discuss the reports of the giant lizard and worry that he may come to Tokyo. This prompts a woman to respond, "I hope I didn't survive Nagasaki for nothing." Later, in the midst of the monster's rampage, a woman cowers with her children before an oncoming wall of fire. She comforts them by telling them, "We'll see daddy in Heaven," a likely allusion to the thousands who died in a similar manner in the nuclear attacks. Finally, there is the agony Serizawa endures in deciding to utilize his newly developed weapon against Gojira: "To unleash this fearful thing would be unpardonable for a scientist. No, unpardonable for a human being." These moments make it clear that the film was consciously designed to resonate with Japan's all-too-real experience with massive devastation during WWII.

Last but far from least, the effects work of the legendary Eiji Tsuburaya also deserve a re-evaluation. Though the rubber suit origins of his creation are sometimes apparent, there are moments here that are unparalled for their era. Much of Gojira's nightime rampage through Tokyo retains considerable power even today, particularly the long shots of the beast striding through the city wide inferno he has created. Nothing in THE BEAST FROM 20,000 FATHOMS, THE GIANT BEHEMOTH, GORGO, or any other similar film over the next three decades comes close to the impact of these scenes

It is hard to imagine that the Roland Emmerich-Dean Devlin team (jointly the Irwin Allen of the 90s) are likely to surpass this film in any area beyond that of technological effects. GODZILLA and, particularly, GOJIRA are films that certainly deserve rediscovery, before their memory is forever supplanted by the big budget remake that seems inexorably lumbering towards us.

John Thonen

print that Mr. Tsuburaya personally owned, and from that I began to study the way a monster should move. But Mr. Tsuburaya said this new movie would be made with monster suits, not stop-motion animation.

"I have an incredible memory of the first time I ever tried on a Godzilla suit. It was the very first suit ever constructed, and it was on Stage 3 of the studio lot. I and Mr. Tezuka [Katsumi Tezuka, who also played Godzilla in several scenes in GODZILLA, KING OF THE MONSTERS] tried on the suit in front of Mr. Honda, Mr. Tsuburaya, Mr. Tanaka, and members of the staff. But the suit was so heavy, so stiff—I was able to walk about 10 meters, but Mr. Tezuka could only walk about 3 meters and he fell down. I thought, this is going to be impossible."

Fortunately, that suit was replaced by a more manageable one, and with each successive film, Nakajima's skills as a monster-man grew. He was so adept at it that on most films, Tsuburaya gave him a free hand to choreograph the monster battles himself.

"Mr. Tsuburaya once told me, 'I cannot make Godzilla movies without you.' I was very proud of my work and took it seriously—this was a very prestigious type of job in the Toho Company. I had realized early on that I would not become a big movie star, but inside the Godzilla suit I felt I had a very important role to play."

After Tsuburaya's death, Nakajima's enthusiasm for working in monster movies began to wane. His feelings, along with a massive layoff of actors by Toho, led to his retirement after 1972's GODZILLA ON MONSTER ISLAND, capping a career of monster-mashing inside asphyxiating rubber suits and under hellacious studio lights. Godzilla has never been the same without him, and he knows it.

"In the Heisei Godzilla series [the films produced after GODZILLA 1985], the monsters just stand there and blast rays at each other. In my time, it was hand to hand combat. It was real action."

Originally cast as Hedora in GODZILLA VS THE SMOG MONSTER, Kenpachiro Satsuma later assumed the roll of Godzilla in the new series.

KENPACHIRO SATSUMA

(Godzilla, the Next Generation)

Judging from his dedication to the role, it seems it was Kenpachiro Satsuma's destiny to play Godzilla. Even when he's not inside the bulky, 175-pound-plus, latter-day Godzilla suit, Satsuma walks, talks and thinks Godzilla. Simply put, he *is* Godzilla—at least in spirit.

A former steel worker, Satsuma, 49, began acting in the 1960s with bit parts in Samurai films. Never much of a monster fan, he was a bit taken aback when, in 1971, effects director Teruyoshi Nakano offered him the role of Hedora, Godzilla's opponent in GODZILLA VS. THE SMOG MONSTER.

"When they told me I would be playing a monster, I became dejected, because I knew I would be completely covered by the costume," Satsuma said. "No one would see my face. But I loved doing action scenes, and I thought it would be a unique experience.

"I really had no idea what I was doing, but I had the greatest teacher of monster suit acting, Mr. Nakajima. He had so much experience that he knew exactly what to do. We rehearsed the scene first without the costumes on, and even during filming he would shout out commands to me, from inside the Godzilla suit. It was a very rewarding experience, but it was also terribly difficult because the costume was so heavy

continued on page 62

SWORD & SORCERY

The CGI monster-makers of TV's HERCULES

By Dan Scapperotti

In the mythical world of Xena: Warrior Princess where the ancient Greek gods still hold sway and the lives of mortals often hang in the balance of immortal whims, the special effects artist has his work cut out for him. Kevin O'Neill's job as visual effects supervisor on XENA and HERCULES: THE LEGENDARY JOURNEYS is to bring to life the fantasy world where an ogre may block a traveler's path or gigantic Titans meddle in the affairs of men.

Flat Earth Effects supervisor Kevin O'Neill directs Cliff Curtis as Nessus, the centaur, the HERCULES man-horse who inspired effects for XENA.

O'Neill has worked on such major films as BRAM STOKER'S DRACULA, THE LAST ACTION HERO, ADDAMS FAMILY VALUES, and all three DARKMAN films. Along with partners Kevin Kutchaver and Doug Beswick, O'Neill runs Flat Earth Visual Effects, which employs computer graphics extensively on the sword & sorcery shows. "The effects for XENA are the same as HERCULES," said O'Neill. "The same time period, the same fantasy elements. XENA has less effects per show, but that has been slowly increasing with every episode."

Eschewing the traditional consolidation of facilities, Flat Earth is spread out in several locations. "We have a set-up here [in Hollywood] that I've been using," O'Neill said. "I have basically a virtual effects studio. Douglas, Kevin and I have invested in a large amount of equipment which we place in the hands of Everett Burrell for 3D rendering and modeling. Then Kevin has a series of computers at his place and Doug Beswick has his computers at his studio. I have a hub station at Universal Studios where I acquire and manage the data which would be the background plates for the animation. I then distribute it between every animator and every composite artist. They send me back previews which I approve or ask for changes. In some cases, I make some changes here. The finished work is transferred to Anderson Video on D1, so they can cut it into the show. Using the Internet and America OnLine and our own desktop equipment we generate 40 or 50 shots an episode for HERCULES. For XENA it's 15-20."

O'Neill's group uses high-end MacIntosh and PCs with Photoshop and After Effects, both produced by Adobe for compositing effects and matte paintings. "We use a program called Media Paint to do animation stuff," said O'Neill. "Media Paint is good at different kinds of animation applications. For the 3D work we use a software application called Lightwave which is pretty popular on things like BABYLON FIVE. We use high-end PCs called Dec Alphas to generate all the 3D animation and 3D composites."

The opening episode of XENA included a Cyclops, played by Patrick Wilson. O'Neill avoided costly stop-motion or CGI effects by turning to the filmmaking past. "The giants," he explained, "are created by an age-old technique called forced-perspective. We line up the camera so the actors, such as Xena and Gabrielle and other regulars in the show who are human size, are placed in a position that represents a scale that is normal. Then we build a platform like a diving board platform between those actors and the camera and dress up the platform where the ground would be to match the ground that Xena and [other actors] would be standing on. We use wide-angle lenses so that the focus is sharp between our giant [on the platform close to the camera] and the background. The actual composite happens in the camera. It's a technique that allows you to do a nodel point camera move so you can pan and tilt the camera a little. It all looks convincing and because its in the camera we save in post-production costs."

For the more complex shows, O'Neill travels to New Zealand to supervise the effects photography. First he sets up the sequences with the directors and the writers and then goes on set to supervise how the live-action gets shot. "I decide what angles best represent the gag for creatures that don't exist in the frame we're filming. I have to do a lot of direction with the actors to swat at flies, at empty air to make it look convincing."

The centaurs, popular on HERCULES, were also used for XENA. "These are probably the most successful creatures we've done in terms of things you haven't seen before," said O'Neill. "They want a real performance out of the actor. And they tried to pitch doing the whole thing in the computer, but how do you solve this problem with a limited amount of funds? You try to keep a real actor in the shot as much as possible."

KNB EFX provided centaur appliances. "Greg Nicotero, Bob Kurtzman and Howard Berger sculpted these really nice full-size horse appliances that attached to the actor around the horse's neck and around the actor's waist," said O'Neill. "That allowed us to shoot medium shots and with the real actor. You're just seeing the top of the horse's back and swishing tail. That was a good way to get a lot of the coverage without having to go to an effect. We designed all the gee-whiz money shots, wide shots to introduce the centaur doing specific action."

O'Neill choreographed the action with the real horse. Sometimes the horse-trainer would be put in costume in the action to reduce the amount of work required to paint him out of the picture. "On a blue screen stage I review all the material shot with the horse with the director and the actor playing the centaur. I work with the actor to get his motions to choreograph to what the horse was doing. We had an appliance the actor wore that was like a foam rubber skirt about the width and size of the horse's chest. We review [the blue-screen shots] with the editors and Kevin Kutchaver, who puts the shots together. He rotoscopes the two images together

EFX

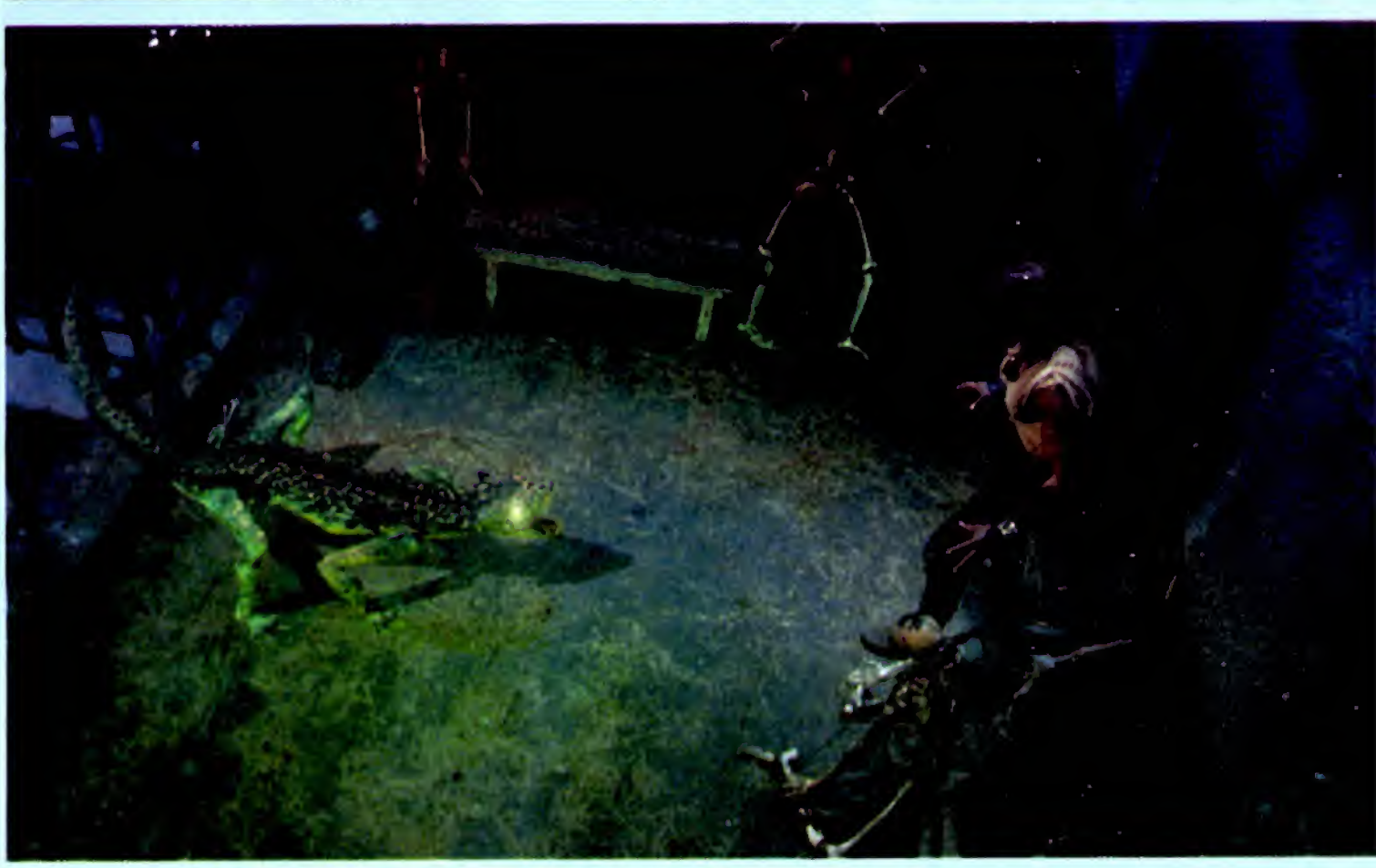
and XENA.

so [the centaur] looks like a living breathing organic image."

The opening montage of XENA shows a gigantic Neptune rising out of the sea. Don't look for that scene in an episode soon. "That's a teaser character for future episodes," said O'Neill. "[Producer] Rob Tapert asked me to create a jazzy, cool creature for the opening. In the beginning, XENA was sold as a series with more action than monsters, but they found that the monsters were just as enticing to the audience so Rob wanted to get a quick creature done and the first one everyone thought of was Neptune."

To create the effect, O'Neill delved into his stock of a variety of 3D human figures stored in his computer. "We sculpted a model of a big guy and scanned that into the computer," he said, "and then texture matted that model with rippling water. Rob Tapert actually shot the background plate for that one when he was down scouting locations. You'll probably see an episode with that character because everyone asks where is it."

The show calls for a plethora of matte paintings and miniatures. The prop department in New Zealand sculpts and builds a variety of castles and buildings. "We draw from a stock of miniature castles we've had over the last year and cannibalize them and put those together," said O'Neill. "Those are usually the starting points because we try to keep some form of consistency to the art direction. From there we'll get miniatures built [in Hollywood] or we'll do paintings we'll grab from photographs we have. It's a real collage of shots. We have to consistently find faster ways to do this stuff. You don't want to skimp on the quality." □



CGI effects by Flat Earth, Neptune (top) as seen in the opening of XENA, Mandrake (center) and Echidna, Mother of all Monsters (right), menace HERCULES, movie quality effects on a low TV budget.

Third trip to Moreau's infamous island is worth taking.

THE ISLAND OF DR. MOREAU

A New Line Cinema release of an Edward R. Pressman production. Executive producers: Tim Zinnemann, Claire Rudnick Polstein. Director: John Frankenheimer. Screenplay by: Richard Stanley and Ron Hutchinson, based on the novel by H.G. Wells. Camera: William A. Fraker. Editor: Paul Rubell. Music: Gary Chang. Production design: Graham (Grace) Walker. Art direction: Ian Gracie. Set decoration: Beverly Dunn and Leslie Crawford. Costume design: Norma Moriceau. Sound: David Lee. Special creature and makeup effects: Stan Winston. Stunt coordinator: Glenn Boswell. Visual effects: Digital Domain. 95 minutes. MPAA Rating: PG-13.

Dr. Moreau	Marlon Brando
Montgomery	Val Kilmer
Douglas	David Thewlis
Aissa	Fairuza Balk
Sayer of the Law	Ron Perlman
M'Ling	Marco Hofschneider
Azazello	Temuera Morrison
Kiril	William Hootkins
Hyena-Swine	Daniel Rigney
Majai	Nelson de la Rosa

by Frederick C. Szebin

As Dr. Moreau, Marlon Brando strikes an intentionally god-like pose, meant to impress with religious awe the animals he has turned into human beings.

It seems as though man is cursed to repeat himself. In 1896, author H.G. Wells published his cautionary tale on the dangers of vivisection, *The Island of Dr. Moreau*—which was an effort to warn mankind of the dangers of unfettered scientific tampering with nature. Not only did Moreau pay with his life for his pointless and ultimately horrific scientific zeal; he also caused the violent and total collapse of the island society he had attempted to create.

Unfortunately, modern times have shown the author's message to be as timeless as ever.

Surely, Hollywood thinks so, anyway; the latest version of THE ISLAND OF DR. MOREAU to hit the screen is the third in 65 years and it stands as the best—quite surprising, considering what the filmmakers had to overcome just to get it in the can (see *CFQ* 28:2). Thanks to the cinematic savvy of veteran John Frankenheimer, the final product rose above its tribulations, with the director damn-near pulling a silk purse out of the sow's ear left behind by dismissed writer-director Richard Stanley.

The novel had been filmed twice before: with Charles Laughton in 1932 (as THE ISLAND OF LOST SOULS) and with Burt Lancaster in 1977. In the newest version, David Thewlis stars as Douglas, a U.N. peacekeeper whose plane crashes in the South Pacific. He is picked up by Moreau's right-hand man, Montgomery (played wonderfully, with a drug-induced bitterness, by Kilmer), and brought to the good doctor's island laboratory, where he meets all manner of beastly hybrids, including Moreau's masterwork, his beautiful daughter, subtly performed by Fairuza Balk.

Trapped on the island, Douglas is witness to the downward de-evolution of the civilization Moreau has created, setting himself up as a benign God, trying to teach his creations the art of being human. But the fine line of whether the animals are becoming too human, or whether humans have always been merely animals, becomes blurred when Moreau's creations begin breaking the laws he has set for them. The creations begin reverting to their animalistic states and destroy not only Moreau but the social structure that has been imposed upon them.

The new version adds a tragic dimension to the tale by stating that Moreau has a truly worthwhile vision to justify what he is doing. In Wells' novel, the narrator, Charles Edward Prendick, is at pains to say he would not be squeamish about Moreau's vivisection techniques—if only there was some point to them; however, all Moreau is interested in is "to find out the extreme limit of plasticity in living shape." In other words, he's doing it because he can.

Brando's Moreau, on the other hand, wants to purge the human race of its self-destructive, primitive instincts. He really is trying to build a better human, and if he can achieve that, he claims, the flaws in outward appearance of these beast-beings hardly matter. Also, the shift from vivisection to genetics eliminates the pain inflicted on the animals during their transformation; the only echo of this is a pain-inducing implant which Moreau uses to keep the dangerous predators from relapsing.

Frankenheimer excels, where the other two versions failed, in creating a visually impressive world peopled by violent and sad grotesqueries reminiscent of Tod Browning's FREAKS. By 1932 standards, the makeup for LOST SOULS was fine, but today the film works best when the beasts are in shadow. The 1977 remake's budget was woefully inadequate to show the scale of Moreau's tinkering. With $40 million behind them, Frankenheimer and Stan Winston can show how Moreau has been spending the past 17 years; when Moreau is overcome by his own creations and a mad Montgomery tries to replace him, the island becomes a nearly surreal Inferno, with Montgomery an insane Dante reveling in the festivities.

The makeshift nature of the script, which was never actually completed, appears, for example, in an early scene wheen Montgomery brings rabbits to the island. This made sense in the novel, in which Montgomery and Moreau hypocritically continued to eat meat while prohibiting the beast people from doing so; in the film, however, Moreau insists on vegetarianism, and we're left wondering why Montgomery brought the rabbits to the island—does he enjoy disobeying Moreau and tempting the beasts? Fortunately, the energy Frankenheimer has built up carries the viewer through such breaks in momentum and makes the rest of the film a powerful science-fiction adventure.

Casting lanky David Thewlis was a masterstroke. Having made a name for himself in the improvised drama NAKED, Thewlis was what this production needed: someone who could think on his feet with the chaos around him, both on and off the screen. Thewlis is refreshingly against type—uncertain, fearful, about to break at any moment, never in control of anything around him.

Despite the bad press he's received since being involved with the film, Kilmer is, as always, very good in a portrayal that adds an edge to the material not seen in any previous incarnation. In Wells' original, Montgomery was a self-pitying alcoholic who sentimentalized his attachment to the beast people the way some animal lovers talk about their pets. Kilmer's Montgomery goes beyond self-recrimination into genuine insanity, and it's fun to watch the trip. Balk again shows her promise as an actress, as Moreau's greatest success, who meets her doom at the claws of her own kind. And Brando is, well, Brando.

Lancaster's portrayal was no-nonsense, straightforward, goal oriented; Laughton offered a strange quirky fellow of sweaty intensity, who carried the force needed to tame the beasts in the House of Pain, cracking his whip like a man who knew how to use it. Brando, on the other hand, as any great actor will, goes in a totally different direction from his predecessors. He is the kindest of the three Moreaus and therefore the most tragic. One cannot deny his craft or refuse to look at him when he's on screen. It was brave of him to take a role in a monster movie, but once in it, he never condescends to the material, instead creating a character worth watching.

With so much against him, Frankenheimer could have made another PROPHESY; instead, he made a dynamic,visually exciting film that outranks its predecessors, while respecting the farsighted author whose message is as frightfully important as ever. □

REVIEWS

FILM RATINGS

●●●● Catch it opening night
●●● Worth seeing first run
●● Wait for second-run
● Wait for video/cable
○ Fodder for MST-3K

ADVENTURES OF PINOCCHIO

Directed by Steve Barron. New Line. 6/96. 96 mins. With: Martin Landau, Jonathan Taylor Thomas, Genevieve Bujold, Udo Kier.

This is a fair attempt to transfer the familiar tale into live-action. The story is a bit scattershot, but that was true of the Disney version as well, so maybe it's just an inherent problem with the original material. Martin Landau is good, but the film doesn't adequately convey the depth Geppetto's unrequited love for Genevieve Bujold's character, who isn't given enough screen time to register. In any case, emphasizing this sub-plot detracts from the real focus, which is the living puppet. Pinocchio's interaction with the live actors is often amazing; the CGI effects of his talking face are probably too smooth—he is supposed to be wood, after all—but the stop-motion long shots of him as he walks are right on target. Perhaps the film's biggest failing is that it never manages to create a fantasy world in which we could accept, first, that this puppet has come to life and, second, that the human characters would accept this miracle so casually. The sole exception, in many ways, is Udo Kier, whose scene-stealing performance as the villainous puppetmaster strikes just the perfect note of fairy tale menace.

● 1/2 Jay Stevenson

BOGUS

Directed by Norman Jewison. Warner Bros. 8/96. 112 mins. Rated R. With: Whoopi Goldberg, Gerard Depardieu, Nancy Travis.

It's a lovely idea: that children will inherit an imaginary friend should they need one. And who could conceive of a more wonderful imaginary friend than Gerard Depardieu? His nurturing and gentle giant is the aptly named Bogus. Elegant and graceful, he is a true companion and playmate. This charismatic character may have been enough to build a film around. The writers opted instead to create a plot that is not nearly as inventive or charming.

Whoopi Goldberg dances with her adopted child's imaginary playmate, played by Gerard Depardieu, in BOGUS, directed by Norman Jewison.

The untimely death of a young boy's mother is the event that beckons Bogus. Whoopi Goldberg plays Harriet, the foster sister of the now deceased Lorraine (Nancy Travis). In her will, Lorraine has made Harriet the guardian of her young son. Harriet is a serious career woman not at all interested in becoming a surrogate mother to the newly orphaned Albert. Reluctantly, she takes on this monumental responsibility. Harriet doesn't seem to have any of the common problems one would anticipate. Dispelling expectations is a pleasant surprise, yet no real alternative is offered. Adjusting to a completely different life style now that an eight-year-old boy has become part of it appears uncomplicated. Money doesn't seem to be an issue, although Harriet owns her own small business and is trying to get a bank loan to expand. Also, enrolling Albert in school is a breeze.

The film transcends its conventions when Depardieu is on screen. He is truly magical here. Nancy Travis is almost as delightful in her brief appearance as the ill-fated mother. The picture seems to lag when Goldberg is left alone to entertain us. She is funny but only in a one-line gag kind of way. She seems not quite comfortable. Haley Joel Osment as Albert delivers only an adequate performance.

Harriet had a difficult upbringing, and to counterbalance that she has grown up completely—no time for fun, no time for children, ho hum. Depardieu helps her find her *inner child* (uck!). Harriet discovers that she truly needs Albert; Albert needs Harriet as all small children need some form of adult to provide for them. Once they have found each other, Depardieu is off to comfort other children, and Harriet and Albert live happily ever after.

● Sonya Burres

CHAIN REACTION

Directed by Andrew Davis. 20th Century Fox, 7/96. 106 mins. R. With: Keanu Reeves, Morgan Freeman.

CHAIN REACTION centers around the discovery of a powerful alternate energy source—a promising quasi-science-fiction concept that remains largely unexplored, merely serving to initiate the action of a mediocre thriller rather than extrapolate on its possibilities. The film's best use of the new energy source is a devastating explosion that destroys several city blocks (but fails to toast an escaping Keanu Reeves).

From there, the film quickly deteriorates into a confusing jumble of clichés—the framed hero, the determined-but-fair cop/government agent, the once-trusted-but-bad-guy friend—that is sustained through a series of near captures and escapes. It's something of a surprise that the film is helmed by Andrew Davis, the promising director of THE FUGITIVE, who handled the plot there with freshness and ingenuity. Where THE FUGITIVE was clever, CHAIN REACTION is muddled, presenting a murky story that mistakes confusion for intrigue.

The film also suffers from lackluster performances. Reeves is only slightly more engaging here than in his previous genre outing as the titular JOHNNY MNEMONIC. As the film's fugitive scientist, he is flat and emotionless, inspiring little interest as a protagonist. Morgan Freeman is wasted as he simply manipulates Reeves toward the film's predictable but unsatisfying conclusion, as confused about his character's motivations as the audience. Morally ambiguous characters are fine, but that ambiguity should be inherent to the story, not a byproduct of bad storytelling. As it is, CHAIN REACTION fizzles out, failing to ignite interest in the concepts or characters its clichés extinguish.

● Matthew F. Saunders

JACK

Directed by Francis Ford Coppola.Buena Vista, 7/96. 113 min. PG-13. With: Robin Williams, Diane Lane, Jennifer Lopez, Brian Kerwin, Fran Dreascher, Bill Cosby, Michael McKean.

It's depressing to find director Francis Coppola proving to the world that he, too, can be a faceless hack. BRAM STOKER'S DRACULA was a mess, but at least it had ambition. This film, on the other hand, is so modest that one wonders why the director even bothered. (His big contribution to the proceedings is having a young Halloween trick-or-treater dressed up as Dracula, not in the familiar Lugosi costume but with Gary Oldman's top hat, glasses and flowing locks. It's not funny, but it's the only moment that would make you realize you're even watching a Coppola picture).

Robin Williams is predictably energetic as the protagonist, whose medical condition curses him to age at four times the normal rate; however, he does a generic riff on the concept of a boy in an adult's body, rather than playing the specific character: i.e., Jack is supposed to be ten, but Williams indulges in childlike behavior that more often suggests a four-year-old.

continued on page 55

A 10-year-old in an adult body, the title character of JACK (Robin Williams) has trouble dealing with the attention of a friend's attractive mother (Fran Drescher).

Jim Henson's Creature Shop does a wonderful job of bringing a puppet to life in ADVENTURES OF PINOCCHIO.

CINEMA

By Steve Biodrowski

NO ESCAPE IN THE CITY OF ANGELS

Sequels shift locale to L.A. but still cover familiar terrain

This summer saw its share of remakes (THE HUNCHBACK OF NOTRE DAME, THE ISLAND OF DR. MOREAU), revamps (THE PHANTOM, MISSION:IMPOSSIBLE), and sequels (THE CROW: CITY OF ANGELS, ESCAPE FROM L.A.). What's sad about the latter two titles is that, structurally, both of them are at least as closely modeled on their progenitors as the outright remakes; in fact, in their own way, they can even be considered more faithful to their source.

Sequels are held in generally low regard by critics, and the people who make them often complain that there is a kind of prejudice against the entire concept. This is no doubt in some sense true, but the fact is that sequels have a long and even, to some degree, honorable history in Hollywood (think BRIDE OF FRANKENSTEIN or THE GODFATHER PART II, for two wildly divergent but excellent examples). The truth is that there is nothing intrinsically wrong with sequels; rather, it is the approach all too often taken to them that has earned the bad rap.

Properly speaking, a sequel should be a continuation. If the first film got its protagonist from A to B, then the second film should at least take him or her from B to C—or preferably even further, since the expository material has already been traversed, which should leave the scenario a running start. Instead, we find sequels which go back to square one and start over, retracing the terrain we have already visited. When one has established a great character, it should be reasonably easy to put him in a new situation and see what he does next (it's worked for James Bond for decades). But when a sequel is based not on creating a new situation but on recreating a familiar one, the audience can't be blamed for being bored, nor can critics be blamed for finding fault.

ESCAPE FROM L.A. has a great character going for it, in the form of Kurt Russell's Snake Plissken. Wisely, John Carpenter and company decided not to do ESCAPE FROM NEW YORK II.

Vincent Perez (above) follows in Brandon Lee's footsteps as Ashe in THE CROW: CITY OF ANGELS, but Iggy Pop (inset) steals the show.

But they do follow the basic story breakdown of the original film almost scene for scene. Thankfully, the Los Angeles setting works to their advantage, allowing opportunities for satirical jabs at familiar landmarks that actually improve on ESCAPE FROM NEW YORK, which didn't necessarily look as though it took place in New York. Also, the film's cynical political message is slightly better thought out than the first time around, and the ending is a real improvement. Snake, like Clint Eastwood's Man with No Name, after whom he is obviously patterned, realizes that both sides of the conflict are corrupt and he can offer allegiance to neither. His decision to shut the whole works down with his rather convenient electronic MacGuffin is somehow a liberating, exhilarating experience that seems an appropriate finale to the story.

THE CROW: CITY OF ANGELS, on the other hand, fares less well in transposing its familiar story to a new city. Allowing the late Brandon Lee's Eric Draven character to rest in peace was probably the right decision, but his replacement, Ashe (Vincent Perez), is given little new to do; in effect, he retraces the steps of his predecessor, following few paths that weren't taken before him.

Sarah (Mia Kirshner), the one direct link with the original, besides the bird, is also problematic. Telling the story from her point of view removes us a step from our new protagonist and slows the momentum down with scenes that don't necessarily advance the plot.

The film's alternative Los Angeles, as designed by Alex McDowell, is visually impressive, perhaps even more so than that that in ESCAPE FROM L.A. Special praise must go to the special effects, which not only look great but also effective establish a sense of place at once familiar and foreboding; this is definitely a film that creates its own world.

Unfortunately, this virtuoso visualization is ultimately self-defeating. Director Tim Pope and cinematographer Jacques Yves Escoffier pile the layers of backlit smoke and yellow sodium light so thick that the film takes on an almost abstract quality, distancing us from the events on screen. The characters end up dwarfed in comparison. It's symptomatic of the film's problems that the last act "crucifixion" of the bird is more heart-rending than the deaths of any of the humans.

Perez and Kirshner deliver serviceable performances, but the dilemma of their unconsummated romance, which supposedly violates the supernatural laws that brought Ashe back from the dead, is hardly felt. The short running time (85 minutes) leaves one wondering how much of their story was cut out. Richard Brooks, an actor of considerable physical presence in person, somehow doesn't register on screen as the villain, Judah. As other critics have already noted, punk rock star Iggy Pop steals the show. His outrageous cavorting come close to going over the top: at times, it seems as if Pope's direction to the cast consisted of handing out barbiturates each day but somehow Pop got a double dose of amphetamines by mistake. In any case, he goes a long way toward enlivening the proceedings.

Along the way, memorable moments do emerge. The sight of the crow flying past a row of palm trees that each in turn burst into flames is stunning. (Supposedly this is the result of heat from a nearby fire, but the visual impression is that they've been ignited by the proximity of the bird.) The black origami crow Ashe leaves as a calling card on one of his victims has a delicate beauty that stands out against the sordid surroundings. And one good scene occurs when Ashe visits a church preparing to celebrate the Day of the Dead and is recognized for what he is by the superstitious parishioners.

Even these images, however, do not add up to a justification for rehashing such a morbid one-shot story. This film is not nearly as bad as it has been labeled by other critics. Drenched in atmosphere and imagery, it is quite watchable. It just doesn't have the power to fly on its own wings. □

ESCAPE FROM L.A.

Director: John Carpenter. Writers: Carpenter, Debra Hill, Kurt Russell. 101 mins, R. With: Kurt Russell, Stacey Keach, Valeria Golino, Cliff Robertson, Pam Grier, Peter Fonda, Steve Buscemi.

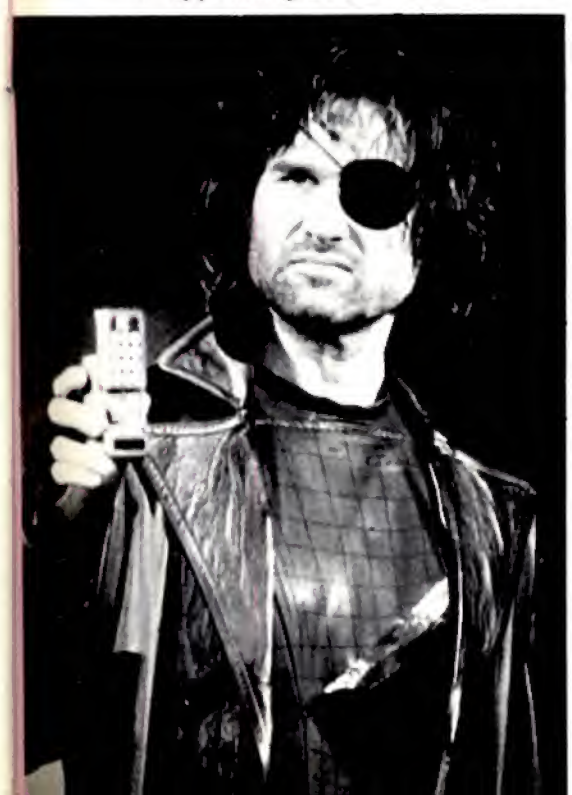
A follow-up to the entertaining and original ESCAPE FROM NEW YORK sounded like a great idea, a chance to do a fanciful action picture with a few satirical jibes along the way. Los Angeles is full of targets ripe for deflation, but Carpenter and co-writers Hill and Russell take aim only at the most obvious ones (religious leaders, street gangs, plastic surgery). Unfortunately, they have opted to treat the plot of the original as a magic formula for success, replicating so many elements that the whole endeavor quickly becomes predictable.

The film has a terrific cast and a generous budget, but the special effects spectacle of a post-earthquake L.A. seems as phony as the movie convention of motorcycles that explode whenever they crash and as unconvincing as the concept that the exiled denizens (the "last free zone" in the world) would be supplied with bullets and gas so that a racist cliche of a Shining Path guerrilla could keep his followers in line while remaining a threat to U.S. security.

Good science-fiction has some internal logic operating under even the most outrageous premises, but ESCAPE forgoes such niceties. Even more depressing, it lacks any indication of Carpenter's cinematic mastery—it's soulless enough that it could have been directed by one of his Italian imitators, as if Carpenter committed to make a commercial project which promoted dumb action while sacrificing interesting characterization and thematically rich plot. One hopes he will shake this penchant for crafting unworthy remakes or at least blaze boldly in a new direction as he did with THE THING.

●● **Dennis Fischer**

Kurt Russell's Snake returns in the disappointing ESCAPE FROM L.A.



LASERBLAST

By Dennis Fischer

JOHN CARPENTER ON DISC
Widescreen wonders.

As a filmmaker, John Carpenter has almost always shot his films in the widescreen 1:2.35 aspect ratio anamorphic process meant to be seen in a theater rather than on video. Many of Carpenter's previous releases on video were transferred from faded grainy prints and shorn of almost half the filmed imagery that Carpenter intended. Therefore recent releases of Carpenter's films on laserdisc are important not only for the informative commentary that Carpenter provides for them, but also for allowing these films' compositions to be seen in the form originally intended.

The most deluxe package is Criterion's edition of HALLOWEEN, which is presented here in CAV (full-feature format), allowing for frame-by-frame access to the film. The commentary by Carpenter, co-writer-producer Debra Hill, and star Jamie Lee Curtis reveals that the film sprang from a notion by executive producer Irwin Yablans to make a $300,000 film to be called THE BABYSITTER MURDERS, which he hired Carpenter to do, and Yablans then came up with the additional inspiration of setting the whole thing on Halloween.

Compass International, the outfit that released the film, which became the highest grossing independent film of that time, only printed 30 widescreen prints to be circulated throughout the country, and none of these prints are currently in circulation, so this laserdisc presents a rare opportunity to see a high quality 35mm Panavision print made from the original negative.

The disc also assembles the additional scenes Carpenter shot for the film's television presentation to replace footage that the censors wanted removed. Shown separately at the end of the first two sides, this footage is clearly revealed as needless filler, but the perversely minded can program their laserdiscs to present the television edition if they so desire.

Also included on the disc are a separate music and effects track, good for sampling Carpenter's score in isolation; an excerpt from *Sneak Previews* praising the film over typical splatter fare which

Director John Carpenter's HALLOWEEN (1978) was released theatrically with only 30 Panavision prints; now, laserdisc restores the widescreen format.

demonstrates the poor quality of the film's previous video release; a sequence shown with and without music to demonstrate Carpenter's score's undeniable effectiveness; the original trailer; a trio of filmographies, though Carpenter's filmography omits several writing credits; and a sample survey of splatter movies written by John McCarty.

The commentary reveals such tidbits as Christopher Lee passing on Pleasance's Sam Loomis role, that Charles Cyphers' sheriff was named for science fiction writer and screenwriter Leigh Brackett, that the film was actually shot mostly in Pasadena in March, and that the unkillable Shape (mostly played by future director Nick Castle in a William Shatner mask) was inspired by Yul Brynner's almost unstoppable robot in WESTWORLD. The sharp-eyed will be able to spot Carpenter's cigarette smoke being exhaled too close to the camera in one sequence, and actress P.J. Soles tripping over a cable in another.

The ESCAPE FROM NEW YORK laserdisc from New Line Home Video and Image Entertainment is also presented in its original aspect ratio, is a great improvement over the initial Embassy release, and features a commentary by Carpenter and co-star Kurt Russell. This release also benefits from being transferred from a crisp print and is followed by a featurette that offers additional commentary by Carpenter and a one minute silent portion of the film's original ten minute opening sequence showing Snake Plissken getting caught by the police which was trimmed prior to release as well as the film's trailer.

Carpenter credits co-writer Nick Castle with much of the film's humor and creating such absurdist concepts as Ernest Borgnine's delightful cabbie and the Indians running rampant on the World Trade Center (the latter concept being mostly trimmed from the final release). He delights in telling how St. Louis and Los Angeles were made to stand in for the Big Apple and insists that this $6 million 1981 feature would easily cost $30 million to do today.

Russell reveals that he is grateful for Carpenter changing his image from that of a Disney hero to that of an action star, and that his Clint Eastwood imitation was an homage to the famous Leone films

of co-star Lee Van Cleef. His Plissken was an unconventional hero for his time, failing to save a woman who was being raped, for example, because he is devoted exclusively to his own self-serving agenda.

What isn't revealed is the John Wayne film that Carpenter borrowed the "I thought you were dead" bit from, but the commentary is otherwise upfront and frank about production details (e.g. New World's effects team faked the computer simulation read-outs because that technology wasn't available as yet).

Image Entertainment's widescreen edition of ASSAULT ON PRECINCT 13 shows it to be still an effective thriller and essential viewing for any Carpenter fan. Here Carpenter combines RIO BRAVO and NIGHT OF THE LIVING DEAD in the tale of a multi-racial, mostly faceless gang's assault on an abandoned police station. The film's influence on later, and inferior, horror films is evident, as the besieged heroes find themselves facing a relentless and remorseless assault in the dead of night.

The film features an interesting anti-hero in Darwin Joston's Napoleon Wilson who wins the respect of black lead Lt. Bishop (Austin Stoker), one of the rare '70s black heroes who is truly admirable and respectable. Carpenter shows with this, his second film, that he has learned from Hawks and knows the value of bits of business to establish character and audience interest.

The disc features a rambling but nevertheless interesting running commentary by Carpenter on one of the analog tracks while the film's score has been neatly sequenced through chapter stops to run on the other analog track so that the disc also doubles as a soundtrack album. The film retains a good look despite its extremely low budget courtesy of Douglas Knapp's cinematography, which has been ill-served by the grainy, murky prints appearing on television in the past.

Many of Carpenter's other films have been given widescreen transfers on disc as well, with the exceptions of PRINCE OF DARKNESS and THEY LIVE. (BODY BAGS, filmed for cable television was not shot widescreen). The widescreen transfer of THE THING (MCA) comes from a far superior print than the full screen edition, and is far preferable. However, the widescreen edition of DARK STAR released in this country has been extensively re-edited by Dan O'Bannon (who was the film's original editor), who wisely cut a dull musical interlude, but also unwisely trimmed a few pertinent plot points as well. (Some, but not all of the trimmed footage appears as bonus material at the end of the disc). The imported Japanese laserdisc retains the film's original theatrical presentation of this delightful science fiction low budget classic.

A familiar image from Carpenter's VILLAGE OF THE DAMNED (1995), a technically proficient but uninspired remake of the black-and-white 1961 Wolf Rilla classic.

VILLAGE OF THE DAMNED, Carpenters latest effort until this year's ESCAPE FROM L.A., has been released letterboxed by MCA and is generously chapter encoded. Like THE FOG—which has been given a beautiful widescreen transfer by Image Entertainment along with supplemental materials, including running commentary by Carpenter and producer Debra Hill, copies of the theatrical and TV ad campaign, plus some outtakes of set-ups and blown lines—VILLAGE was also shot in Inverness, California, and takes advantage of that scenic location.

THE FOG is one of Carpenter's most atmospheric films, building a mysterious and tense atmosphere where almost anything can happen, though as the commentary informs us, large portions of the film were reshot when the initial cut proved to be lacking in thrills and tension. The film is an unusual ghost tale in which the sins of a town's forefathers are avenged by ghosts of pirate lepers taking six lives of the forefather's descendants. The film boast a talented cast of early Carpenter regulars and Hollywood professionals playing characters named after Carpenter's college acquaintances or favorite film characters (i.e., a briefly seen doctor, unnamed in the actual film, is listed in the credits as "Dr Phibes").

The very familiarity of VILLAGE OF THE DAMNED's story works against it. It's visually splashier (special effects by ILM, gruesome makeup by KNB Effects) than Wolf Rilla's 1961 classic, which is properly acknowledged, but it doesn't work as well. Whereas Carpenter's dialogue was once naturalistic—both HALLOWEEN and THE FOG capture the rhythms of natural speech—the talk of VILLAGE's characters comes off as dull. Both THE FOG and VILLAGE feature brief cameos by Carpenter, though less obviously in VILLAGE's case, where eliminating the periphery of the image (as happens on most full-screen transfers) would eliminate his appearance entirely.

CHRISTINE (Columbia/ TriStar), STARMAN (Columbia/TriStar), MEMOIRS OF AN INVISIBLE MAN (Warner Home Video) and BIG TROUBLE IN LITTLE CHINA (20th Century-Fox) have also been given letterboxed transfers, though sans the bonus material available on the New Line Home Video/Image releases. A widescreen transfer of THE FOG with commentary is scheduled to be released soon.

Carpenter's latest release on disc, IN THE MOUTH OF MADNESS, features commentary by Carpenter and director of photography Gary Kibbe, much of which concerns the difficulties of balancing lighting in a movie (i.e. exterior sequences shot in bright sunlight match interior sequences which are not). Carpenter reveals that MADNESS was largely shot in and around Toronto, from which he feels he achieved a New England look which he couldn't have achieved in California.

According to Carpenter, IN THE MOUTH OF MADNESS is the third film in his "apocalypse trilogy," three films about the end of humankind as we know it. The other films are THE THING and PRINCE OF DARKNESS. In the film, Carpenter once more indulges in his fondness for homages, including calling a key location "Hobb's End" (after the underground station in FIVE MILLION YEARS TO EARTH), having his hero Jack Trent (played by Sam Neill) stay at the Pickman Hotel (after the Lovecraft story "Pickman's Model"), and paying tribute to the works and popularity of both Lovecraft and Stephen King.

The basic idea of the film seems a variation on L. Ron Hubbard's story "Typewriter in the Sky," in which the protagonist of the story discovers that he is the villain in a bad pulp novel written by somebody else and that unless he can escape the reality he is trapped in, he is doomed as all fictional pulp villains are. Here insurance investigator Jack Trent discovers that he is simply the protagonist in Sutter Cane's (Jürgen Prochnow) latest book, which in turn has been made into a movie and postulates a world where people who have read the book are driven insane.

The film does feature some arresting imagery (one of my favorites being when Cane tears his own reality apart as if it were a page in a book), but fails to make the most of its premise. Instead, on the trip to Hobb's End, Trent leaves reality behind and never really gets to return. Plenty of weird things happen, but few are genuinely horrifying or even creepy. (A bit about monster children chasing down a dog and devouring its leg off fails to come off entirely).

Still, if the film lacks the oppressive atmosphere of ASSAULT ON PRECINCT 13 or HALLOWEEN, as efficient frisson generators as one could find, it still shows on the genre's top talents trying to do something new. As an additional bonus, the disc also includes the theatrical and television ad campaigns and a short promotional film.

These carefully transferred laserdisc releases help preserve the visual legacy of Carpenter's movies on video in all their glory. □

Keaton times four equals four times the comedy.

MULTIPLICITY

A Sony Pictures Entertainment Release. Columbia Pictures presents a Trevor Albert production of a Harold Ramis Film. Producers: Albert, Ramis. Executive producer: Lee R. Meyes. Co-producer: Whitney White. Director: Ramis. Screenplay: Chris Miller & Mary Hale and Lowell Ganz & Babaloo Mandell, from a story by Miller. Camera (Technicolor, Panavision): Laszlo Kovacs, A.S.C. Editors: Pem Herring, Craig Herring. Music: George Fenton. Production design, Jackson DeGovia. Art direction, Geoff Hubbard. Set decoration, K.C. Fox. Costume designer: Shay Cunlifee. Visual effects supervisor: Richard Edlund, A.S.C. Sound design: (Dolby SR, SDDS): Dennis L. Maitland. 7/96, 110 mins. Rated PG-13.

Doug Kinney	Michael Keaton
Laura Kinney	Andie MacDowell
Dr. Owen Leeds	Harris Yulin
Del King	Richard Masur
Vic	Eugene Levy
Noreen	Ann Cusack
Ted	John DeLancie
Walt	Brian Doyle-Murray

by Steve Biodrowski

Michael Keaton gives a stand-out performance as Doug Kinney times four.

Back in his old SCTV days, Harold Ramis was a reliably funny performer and writer; when he left the show to work in movies, he scored a number of hits, such as NATIONAL LAMPOON'S ANIMAL HOUSE (1978) and GHOSTBUSTERS (1984). However, his directing credits were scattershot, to say the least: CADDYSHACK (1980) and NATIONAL LAMPOON'S VACATION are characterized by a close attention to comic performances and an at best competent visual style, and the anything-for-a-laugh approach yields many amusing moments while resulting in overall weak structures. This is especially notable in a failed effort like CLUB PARADISE (1986), in which the silliness clashes with an ill-conceived attempt to insert a subplot regarding the socio-economic-political situation on the island where the titular club is located. In short, he clearly knew how to create great scenes and skits, but he didn't show the talent necessary to fashion an overall great film.

That changed in 1993 with his breakthrough effort, GROUNDHOG DAY. An unusually strong script, with an intriguing premise, resulted in a comic fantasy effort that sustained itself not just on a joke-by-joke basis but as a total film. Now, with MULTIPLICITY—an almost self-conscious attempt to recreate his previous success's combination of comedy and characterization revealed by a fantastic dramatic device—he has managed to show that GROUNDHOG DAY was no one-shot effort.

Despite the cloning premise, the film is not truly science-fiction. Not only does Dr. Owen Leeds (Harris Yulin) manage to manufacture a full-grown genetic duplicate in less than a day; the clone is also endowed with the memories of the original Doug Kinney (Keaton). What we have is less an identical twin than an exact double of Doug—a person who for all intents and purposes *is* Doug, including personality and sense of identity.

However, rather than pursue the existential dilemma of a being who finds that his identity is simply a copy of someone else's original, the film proceeds to treat Dougs 1 and 2 as a split personality. Dr. Leeds informs Doug that, although he and his clone begin as exact duplicates, they will gradually diverge as each has his own individual experiences. Because Doug has the clone to shoulder some of his workload so that he can spend more time at home, Doug 2 soon becomes a macho workaholic. Meanwhile, Doug decides that being Mr. Mom isn't so great and has a second clone made to take over the household chores while his wife, Laura, goes back to work. (MacDowell shines brightly, as usual, in what could have been a thankless supporting role: A truly hysterical highlight is her confrontation when Doug tries to convince her to give up her job and go back to taking care of the kids. The foolish male bluster ["What you said, that's not it. What I said, that's it."] casts him in such a bad light that one can only laugh at his feeble attempt to assert himself. It's gratifying to see her get the last word, raising a middle finger and informing him, "No, Doug, *this* is it.") The film falters from its premise a bit in that Doug 3 is immediately identifiable as a more sensitive, almost effeminate version even before he has had any experiences which would cause him to diverge. Nevertheless, if one forgives this oversight, the result is fascinating to behold.

Doug wants time for himself, so his clones basically take over his time-consuming tasks. As each clone excels in its special area, Doug finds himself forced out of his own life. Whereas the clones develop distinct identities, Doug has no identifying feature, other than his claim to being the original. In effect, he discovers that his attempt to make more of himself has actually diminished himself. Without his life, he really isn't much of a person. (As he says after a sea-sickening voyage to Catalina, "My life flashed before my eyes, and...I wasn't in it.)

Along the way, the filmmakers can't resist the urge to push the film away from thoughtful comedy into more farcical territory. (The two clones make yet a third, which turns out to be an imbecile—"When you make a Xerox of a Xerox, sometimes it comes out not so sharp."). This provides ample opportunity for cheap jokes but doesn't really advance the main idea. For the most part, however, Ramis uses the script's premise as a means to explore the lead character, and Keaton runs with it for all it is worth. Often the best moments are the simplest, as when a strung-out Doug loses his temper and snaps at his wife, then is left standing in the frame, searching for an apology. When he finally blurts out, "Call an exorcist," it really sounds like an excuse discovered by a desperate character—not like a punch line delivered by an actor.

Comparisons can be made to Eddie Murphy's performance(s) in THE NUTTY PROFESSOR, but the approach here is actually different. Whereas Murphy was playing several different characters, Keaton is really playing different aspects of the same character. (In this regard, he is aided by some impressive special effects that allow the four Dougs to interact seamlessly—the days of the old split-screen, "don't cross the frame from left to right" approach are over.) Truly, the best way to read this film is not as a story about clones but as a story about a man split into the separate facets of his personality. Doug's ultimate triumph is that he is able to recognize that these aspects are not something he wants to detach from himself at the expense of his own personality; rather, he integrates those aspects into himself, thus making himself a whole person again. (Jung probably would have approved of this film.)

Of course, as far as the narrative is concerned, the three clones have a separate physical existence; consequently, they cannot simply merge back into Doug and disappear. Instead, they are shipped off to Florida, where presumably their existence will no longer impinge on the original. This may not jibe with the psychological interpretation advanced here, but in the context of a comedy, these lapses are always used to amusing effect, and it is perfectly easy to enjoy the film on the basic narrative level, watching as what initially seems like a good idea spins out of control into comic complications. But thankfully, there is a little bit more going on in this film, which far surpasses the more commercially successful THE NUTTY PROFESSOR as this summer's best character-oriented fantasy-comedy. □

MATILDA
Nicholas Kazan on adapting Roald Dahl for Danny DeVito.

By Michael Lyons

For scripter Nicholas Kazan, MATILDA marked a fine line between writing and divorce. He and his wife, Robin Swicord (an established screenwriter in her own right), discovered Roald Dahl's book while reading it to their daughter and thought it was ripe for silver screen treatment. It would be the couple's first collaboration on a script, and Kazan jokes that with their differing styles and opinions, he had to be sure their marriage came first. "I was worried that we would come to blows over this," he laughed. "So I made a pact with myself: If it ever became unpleasant, I would just walk away and let Robin finish it. I knew that she was a very good writer and whatever she did would be fine. The point was that this be a gift to our kids and be fun."

During the writing process, an argument erupted, at which point Swicord offered to surrender the project to Kazan. "I burst out laughing," said Kazan. "Because it was exactly what I had prepared to say to her. At that point, that one scene didn't matter; we both had exactly the same feeling about what was most important."

Even prior to such marital straining moments, Kazan found MATILDA to be a difficult project to bring to the screen. The agents for Roald Dahl's estate "had just sold JAMES AND THE GIANT PEACH and they were very reluctant to sell another book," he recalled, "particularly since Roald had been very unhappy with film adaptations [of his work]. So, we made an unusual suggestion to them—which was that we would write the script on spec, with the understanding that, if Roald's widow, Lissie, didn't like what we did, she would have no obligation to us." Despite warnings from their agents, Swicord and Kazan managed to adapt the book, win over Dahl's estate, become co-producers on the film, and remain married.

Top: Matilda's telekinetic powers create havoc for the oppressive Miss Trunchbull (Pam Ferris). Inset: Director Danny DeVito.

The two writers also managed to remain faithful to the spirit found in the author's original work, and Kazan adds that Dahl provided them with a great catalyst. "If you look at his work, he's dealing with questions that are very emotional to children. He goes right for their fears in the same way that the old Grimms' fairy tales used to do. He deals with these fears, and children are able to triumph over them."

Part of Dahl's ability to do this was through the demonic, sadistic villains he created, such as MATILDA's boarding school principal, Agatha Trunchbull. Ironically, Kazan noted that this was one of the elements that needed a little fine tuning for the screen. "We felt that she was a little humorless; we wanted to give her some other colors. She was a fantastic villain, but she was more one-note in the book. So, we gave her some 'false humor,' and originally we had her singing show tunes to herself, but it never made it into the final film."

Trunchbull is also responsible for much of MATILDA's dark tone. While many recent family films have been roasted for such bleaker elements, Kazan says that representing them in a children's film is actually something positive. "I think it's very important that children's real fears be dealt with," he said, adding, "It was interesting, watching the previews: the parents had more problems with the darkness of the film than the kids did. The kids said, 'Well, this is dealing with my fears.' The parents said, 'Oh my God, this is too much for them.' And yet, it wasn't."

With similar, darker sensibilities found in his previous films, Danny DeVito seems to be the perfect Hollywood catalyst for Dahl's warped vision. "Our concern was that the film would become too dark," admitted Kazan, "and that the sweetness that exists between Matilda and Miss Honey wouldn't be felt; you wouldn't have a 'safe home' in part of the film. But, Danny did very well with that."

Kazan was equally impressed with the way young Mara Wilson, who plays the title character in MATILDA, interacted with her director. "It was amazing to watch her respond to Danny's direction and do the same scene in different ways," he said. "She really is a pro."

Kazan also noted that Wilson's performance will help the film's intended audience empathize with her. "I hope that kids feel empowered," said the screenwriter, "that kids feel, if their family doesn't understand them or their school seems hostile, that they may not have magical powers the way Matilda does, but they will come away feeling that they can make their own universe in some way." □

MATILDA

Director: Danny DeVito. Writers: Nicholas Kazan & Robin Swicord. TriStar, 8/96. 93 mins, PG. With: Danny DeVito, Rhea Perlman, Mara Wilson, Pam Ferris, Embeth Davidtz.

Danny DeVito's film gives new meaning to the phrase "over the top." Like the actor's previous directing efforts, this film likes to keep its camera moving, its sound booming, and its performances—well, over the top. At times this heavy handedness threatens to squash the warmer moments along with the story's positive message, but like the good that conquers evil in the film, these quieter elements manage to shine through.

In the opening, DeVito captures some poignant moments, as the title character (Mara Wilson) left alone each day by her parents, strikes out on her own by going to library and discovering the world through books. Later, when she's sent to the oppressive boarding school Crunchem Hall, she manages to find an ally in Miss Honey (Embeth Davidtz), her teacher.

Throughout much of this, DeVito illicts cartoonish performances from his cast, including his real-life wife Rhea Perlman. Pam Ferris, as the evil Principal Trunchbull, never lets the audience forget she's the villain. In fact, Trunchbull's loud, brutish personality is pounded out from the screen with all the subtlety of a Louisville Slugger. By the time Matilda's telekinetic powers are revealed toward the climax (with some unimpressive special effects) it seems like too little too late.

Still, there is much to like in MATILDA, most of it from Wilson, who plays Dahl's character with tremendous confidence and maturity. On her young shoulders, she manages to "carry" the film, wisely acting down in the face of all the acting up around her. Also, despite its louder moments, MATILDA is a very positive film, especially for children. Sure, there are darker elements, but all children's films have such moments. It is the fact that Matilda overcomes these moments and goes on with her life that will appeal to children. MATILDA speaks of how each child has their own "special" power and how they can use this to find the kindness that exists in the world. ●● **Mike Lyons**

In a film filled with overdone performances, young Mara Wilson shines as the precocious Matilda.

continued from page 49

The film's message—that life is short—is delivered in a moving way, at least during Jack's closing speech. Unfortunately, the body of the film fails to live up to this, suggesting that Jack's short time on this planet is best spent in the public education system! (Sorry, if I had only 20 years on this planet, I'd follow other pursuits than sitting in a classroom all day) Even worse, the film dodges the sexual issues in the most hypocritical way, raising them and then simply dropping them when they grow too complicated. (One suspects 20 minutes is lying on the cutting room floor). Of Jack's two encounters with women, one gets him beat up in a bar and the other precipitates a heart attack. Afterward, Jack apparently looses all interest and lives happily ever after—a hypocritical message, indeed, from a director whose previous effort overlooked 400 years of predation by its vampire just because he was sexy.

● **Steve Biodrowski**

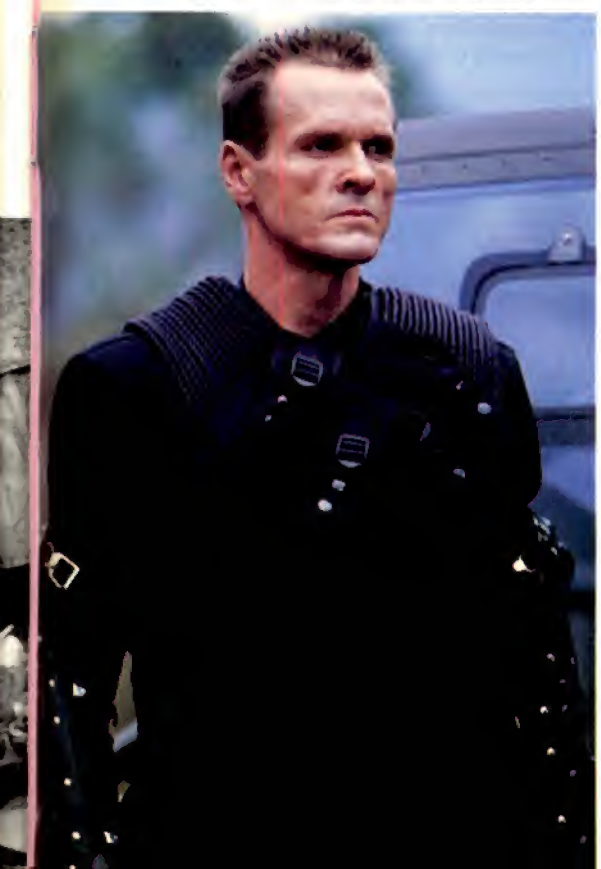
JOE'S APARTMENT

Directed by John Payson. Warner Bros, 7/96. 80 mins. PG-13. With Jerry O'Connell, Megan Ward, Jim Sterling, Shiek Mahmud-Bey.

If you've never seen the short film JOE'S APARTMENT, you missed out on a cute, fairly novel bit of work. However, the same premise is stretched to tedious extremes in the feature-length film of the same name, written and directed by Daniel Payson, creator of the original. Fresh off the bus from Iowa, Joe (O'Connell) finds an apartment in New York inhabited by 50,000 talking, singing, and dancing cockroaches, who decide to help him prevent the landlord (Ho) from selling the building to a cross-dressing senator (Vaughn) who wants to build the world's first high-rise prison on the lot. JOE'S APARTMENT is the type of film that is really cool when it's done well—a bizarre, quirky little fantasy flick with just one or two wacky elements, not an entire "created world" like LEGEND or LABYRINTH. The talking roaches are a scream, but they're underutilized, believe it or not. There's too much going on with Joe—his search for a job and his romance with Lily, the senator's daughter—that doesn't involve the roaches directly. When they're on screen, they're such a hoot that you immediately miss them when the film goes elsewhere. O'Connell does a fair job as the innocent Joe, and Megan Ward plays it light and airy as the senator's daughter. Robert Vaughn in a bra, yet again—is he trying to tell us something? Don Ho is pretty much wasted as the tenement landlord. But, let's face it: the real stars are the roaches—live, animated, and puppeteered. The best musical numbers are "Funky Towel," "Kitty Cat Rodeo," and "Sewer Surfin," although the opening credits (featuring Mel Torme) are pretty nifty, too. ●● **1/2 Dan Cziraky**

The CGI singing, dancing cockroaches steal the show in JOE'S APARTMENT.

William Saunders' surprise, last-reel appearance as a robot duplicate of his human character in SOLO.



SOLO

Directed by Norberto Barba. 8/96, 94 mins. PG-13. With Mario Van Peebles, Barry Corbin, Bill Sadler, Adrien Brody.

Uninspired but adequately entertaining science-fiction, action-adventure film. Mario Van Peebles stars in the title role, whose programming is unbelievably bad for a robotic soldier: his prime directive is to save himself rather than complete his mission, and he also has moral qualms about the collateral deaths of non-combatants. It's all just an excuse to have him rebel against the military who created him and join up with the local South American rebels, where he acts as sort of a one-man equivalent of the Magnificent Seven. Fortunately, the story moves quick enough so that there is little time to ponder the improbabilities, and the action is reasonably exciting without being excessively violent. Williams Saunders is, as usual, strong in the flesh and blood soldier who resents what he sees as his potential mechanical replacement, and he and Peebles make the most of their last-reel confrontation, when the real colonel finds himself indeed replaced—not by Solo but by his own robot duplicate. ●● **Jay Stevenson**

THE STUPIDS

Directed by John Landis. New Line Cinema, 8/96. 93 mins. PG. With: Tom Arnold, Jessica Lundy, Bug Hall, Alex McKenna

Even in the most fantastic of films there is something that is recognizable or true, believable or *human*—an unknown in a familiar environment (ET) or a real person in make believe land (Dorothy in THE WIZARD OF OZ). In THE STUPIDS, however, there is nothing that is real, nothing to hold onto. The result is an incredibly unengaging film. When Stanley Stupid finds his garbage cans empty one day, he concludes that his garbage has been stolen. This has happened before, he says to himself, at least two or three times, and he sets off to find the evil garbage thieves. Two or three times? What about the times before that? And then why did he put the garbage cans out on the curb in the first place? Who cares.

Tom Arnold has been funny and surprisingly appealing in smaller roles. His ability to carry a film remains questionable. But it would be unfair to judge him by this film alone. The material is only banal and inane. There is one brief amusing moment with ex-MTV personality Jenny McCarthy in a two-minute cameo. In a send-up of TV talk shows, she comes closest to playing a genuine entity. A big-budget comedy, THE STUPIDS has every conceivable bell and whistle: explosions, small aliens, fantasy sequences, wacky costumes, and the nuclear family. All of which add up to an interminable hour and 45 minutes. ● **Sonya Burres**

ANIMATION

SPIKE & MIKE'S 1996 FESTIVAL OF ANIMATION

Directors: various. Screened at the Nuart Theatre in Los Angeles, 7/96. 100 mins. Unrated.

Albeit a far cry from "Spike & Mike's Festival of Sick and Twisted Animation," this more-general collection of short subjects, suitable for all ages, does share one consistent element with its evil twin—which is inconsistency. Although there are several good films, the uneven quality, including several losers, can almost blind a viewer to the gems on display. Oscar-winner BOB'S BIRTHDAY, by Alison Snowden and David Fine, is wonderful bit of comic frustration (Bob's wife has his friends waiting to jump out and yell surprise, but Bob is in a bit of a snit about mid-life crisis, running around the house half naked and declaring that all his friends are a bunch of bores). DO NOTHIN' TILL YOU HEAR FROM ME has the most lavish animation on view, recalling early Disney films; it's basically a visualization of a Duke Ellington tune, with anthropomorphized instruments acting out the dueling solos as a kind of competitive serenade for the affections of a curvaceous female violin. Inevitably, the highlight is Nick Park's THE WRONG TROUSERS, the festival's other Oscar-winner. Even if you've already seen this on tape, the film is such a crowd pleaser that it's worthwhile to enjoy it surrounded by an appreciative audience; and some of the visual detail is more readily apparent on the big screen—for example, an inside joke lost in the background on a small TV screen, has the Puma from Park's previous Oscar-winner, CREATURE COMFORTS, is on display—stuffed!—in a case at the museum where the big diamond heist takes place. ●● **Steve Biodowski**

ALADDIN AND THE KING OF THIEVES

Directed by Tad Stones. Disney Home Video, 8/96. G. Voices: Robin Williams

ALADDIN AND THE KING OF THIEVES may actually do something no other direct-to-video film has yet achieved: set a precedent. Unlike the previous RETURN OF JAFAR (which looked like a glorified pilot for a Saturday morning TV show), KING OF THIEVES is highly entertaining; in terms of both artistry and story, it never once feels as if it was made "on the cheap." Using a linear style, director Tad Stones has fashioned a film with the look of the original ALADDIN, providing moments of surprisingly fluid animation. Stones and the animators also find ways around their economic restraints, by employing a more cinematic flair (the film's end climax, for example, is shown in slow-motion, which allows for not only more drama, but fewer frames of animation)

Thanks to Robin Williams's return as the voice of the Genie, KING OF THIEVES also has the feel of the original ALADDIN. The comedian has been given a license to run rampant, and the results are hysterical, allowing for numerous impersonations—Tom Hanks as Forrest Gump, Dustin Hoffman as Rain Man—and riffs on dozens of Disney films ranging from STEAMBOAT WILLIE to POCAHONTAS.

KING OF THIEVES is a lesson to other studios, who have been churning out video releases. They don't have to be the dumping grounds where films that couldn't pass muster in theatres go to die. ALADDIN AND THE KING OF THIEVES shows that home video can be an exciting new outlet for quality and creativity.

●●● **Mike Lyons**

Two CRYPTIC horror comedies fail to amuse audiences.

THE FRIGHTENERS

A Universal Release. Robert Zemeckis presents a Wingnut Films Production. Producers: Jamie Selkirk, Peter Jackson. Executive producer: Zemeckis. Co-producer: Tim Sanders. Associate producer: Fran Walsh. Director: Jackson. Written by Walsh & Jackson. Cinematographer: (Film Unit color, widescreen): Alun Bollinger, John Blick. Editing: Selkirk. Music: Danny Elfman. Production designer: Grant Major. Art director: Dan Hennah. Costume designer: Barbara Darragh. Digital effects producer: Charlie McClellan. Creature and Miniature effects: Richard Taylor. Judge makeup designer: Rick Baker. Digital and creature effects: WETA Ltd. Visual effects supervisor: Wes Ford Takahashi. Sound design: (DTS): Hammond Peek. 7/96, 109 mins. Rated R.

Frank Bannister	Michael J. Fox
Lucy Lynskey	Trini Alvarado
Ray Lynskey	Peter Dobson
The Judge	John Astin
Milton Dammers	Jeffrey Combs
Patricia Bradley	Dee Wallace Stone
Johnny Bartlett	Jack Busey
Cyrus	Chi McBride
Stuart	Jim Fyfe
Hiles	R. Lee Ermey

by Steve Biodrowski

Michael Fox plays a con-man exorcist whose ghostly pal (Chi McBride) scares up business in Peter Jackson's uneven but entertaining THE FRIGHTENERS.

If you were afraid that Peter Jackson had gone completely soft after the critical acceptance he earned with the overrated HEAVENLY CREATURES, this film tries (in fact too hard) to convince you that he is just as wild as ever. Predictably, the film earned generally negative reviews from critics, for the usual wrong reason: the mainstream press typically lauds filmmakers who abandon horror to concentrate on more "serious, respectable" efforts; THE FRIGHTENERS, therefore, could only be interpreted as a terrible regression to Jackson's early work.

On the other hand, those of us who enjoyed those early films (BAD TASTE, MEET THE FEEBLES, BRAIN DEAD a.k.a. DEAD/ALIVE) should be happy to see that Jackson hasn't given up his interest in cinematic outrageousness. In its exorbitant use of special effects, THE FRIGHTENERS does echo his previous films, although in this case the CGI work stays safely within the R-rating, as opposed to the X-rated explosions of prosthetic gore which characterized his initial splatter trilogy.

The result is a film that never matches the shock value of his early work. Not that it tries: the closest the film ever gets to the "I can't believe I just saw that" impact of BAD TASTE and DEAD/ALIVE is the Judge (John Astin)'s erotic interest in a mummified body in a museum. (The act takes place offscreen, but the film makes clear what he is doing.) Instead, for the most part, the optical effects of ghosts and phantoms are supposed to produce a giddy feel best characterized as "hysterical." The term is useful because it can popularly be used to describe humor ("hysterically funny"), or it can be used to describe a reaction to a horribly frightening experience ("hysterical with fear"). The two responses are not mutually exclusive, and Jackson frequently wants them to overlap, emphasizing the humor in the beginning of the film, and shifting more and more into thriller mode as the narrative unfolds.

This frenetic approach is somewhat different from his previous films, which tended to move along at pretty much an even keel until the eruption of the final act of carnage. It would seem to be the influence of exec producer Robert Zemeckis, for whom the script was originally written as a potential TALES FROM THE CRYPT feature. In that regard, this effort must be regarded as inferior to Zemeckis's somewhat similar DEATH BECOMES HER, which sustained its black comedy horror to better effect, without ever seeming strained.

Jackson, on the other hand, can never quite reach the critical mass he seeks. The punchlines are all adequately set up—we know we're supposed to laugh—but they are not always very funny. On the other hand, he does manage to develop considerable momentum once the the tone shifts. In fact, if not for the opening salvo of comedy, this film might have been perceived as a more-than-decently-satisfying scare fest. Particularly effective is the sense of helplessness surrounding the victims: pursued by a serial killer from beyond the grave, who can move through walls and fly through the air, these helpless mortals seem to have no hope of evading their doom—no defense along the lines of crosses and holy water.

Unfortunately, the vision of the afterlife, as conceived by Jackson and co-writer Fran Walsh, follows Hollywood standards with little embellishment: if you've seen GHOST and even HIDEAWAY, you pretty much know what to expect here, and it apparently never occurred to Jackson and Walsh that maybe they should shake things up a bit or at least explore the territory a little more thoroughly. Instead, Jackson is more interested in the dynamics of a boyfriend-girlfriend serial killer duo; it's just that the male half of the team happens to be dead. (Since the girlfriend was 15 at the start of the killing spree, this forms an interesting parallel with HEAVENLY CREATURES. As if to recant the "oh, the poor things just couldn't help themselves" apologia of the earlier film, in this case the murderers are portrayed as one-dimensional evil caricatures in no way deserving of audience empathy.)

On the plus side, Jackson does make good use of his cast. Fox is

continued on page 61

TALES FROM THE CRYPT: BORDELLO OF BLOOD

Director: Gary Adler. Writers: A.L. Katz, Adler. Universal, 8/96. 87 mins, R. With: Dennis Miller, Erika Eleniak, Angie Everhart, Chris Sarandon.

DEMON KNIGHT, the first feature developed from HBO-TV's TALES FROM THE CRYPT, was a complete surprise, an action-packed horror film grounded in a mythic storyiine that abandoned the campy tone and mechanical "surprise twist" story structure of its progenitor. In its own way, the follow-up, BORDELLO OF BLOOD, is an equally big surprise, a film that abandons everything achieved in its predecessor and recklessly regresses to a level of sub-juvenile pseudo-entertainment guaranteed to turn off audiences who were impressed the first time around.

Substituting gore for genuine scares, the film is slow even at 87 minutes. Angie Everhart is far too much a 20th century girl to pass for the ancient, immortal Lilith; she's pretty, but there is nothing seductive or mesmerizing about her superficial performance. Dennis Miller tries to maintain a comic detachment from the proceedings, but the effort fails. Whereas a film like THE CAT AND THE CANARY(1939) could generate laughter by adapting a serious play and casting Bob Hope as the leading man, here the "horror" element is simply too campy—with no "straight man," there is no one off of whom Miller can bounce his jokes, which end up falling flat. Only Aubrey Morror (A CLOCKWORK ORANGE) delivers an amusing performance. With this and THE FRIGHTENERS, exec producer Robert Zemeckis is now 0 for 2 at the box office this year.

● **Steve Biodrowski**

Dennis Miller's private investigator encounters the evil Lilith (Angie Everhart) in BORDELLO OF BLOOD.

BIBLIOFANTASTIQUE

By Jason Bovberg

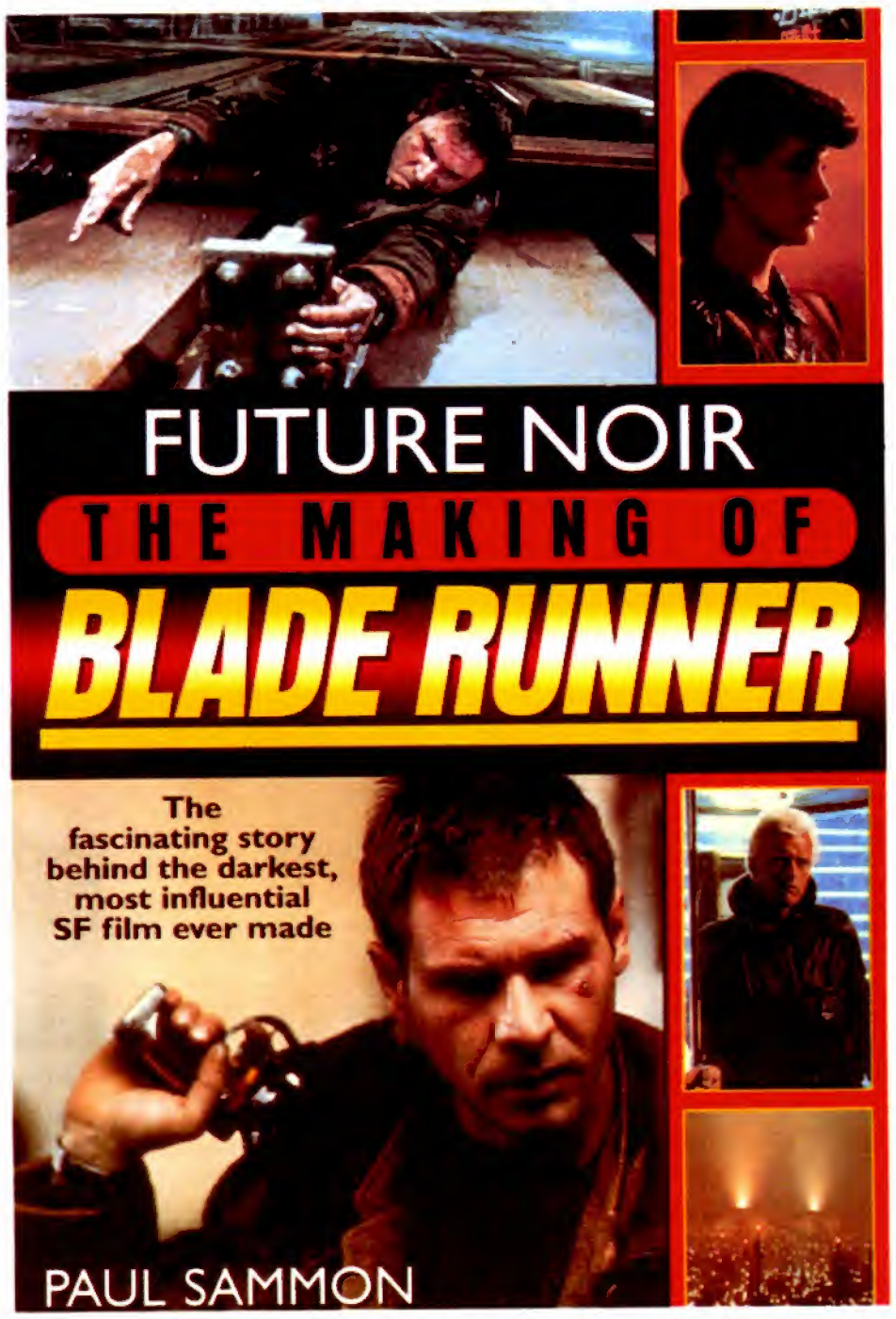
FUTURE NOIR: The Making of BLADE RUNNER

To a jarring Vangelis crash, BLADE RUNNER opens upon a spectacularly grimy and fiery cityscape teeming with majestic Spinner cars, dully gleaming towers, and poisonous clouds. The Tyrell Corporation can be glimpsed, off in the dreary distance. An Orwellian eye watches over all, a pillar of fire curling at the edge of its iris.

Who belongs to that eye? The easiest—and literally the most valid—answer is Holden, the doomed blade runner who administers the Voigt-Kampff test to Leon at the beginning of the film. But for the sake of this review, it's much more interesting to step back and let that shifting eye occupy a different socket—that of the critic or essayist. In the case of Ridley Scott's wildly influential masterpiece, there have been many.

But the latest BLADE RUNNER commentator, Paul Sammon, was actually one of the first. In 1980, *Cinefantastique* assigned Sammon to cover the film's production for a double-issue behind-the-scenes cover story. He conducted endless interviews with cast and crew, was present during pre-production, principal photography, and post-production, and finally gathered so much data that it began, he says, "to overflow the boundaries of [the] original assignment." The result, in his new book *Future Noir*, is a startlingly comprehensive look at BLADE RUNNER. Sammon has the unique perspective of someone behind the camera, but also of someone watching the finished product on the big screen—he's a crew member and a fan at the same time. He can, it could be said, view the picture through two very different kinds of eyes.

That parallelism sets the tone for what is an authoritative—though critically one-sided—study of one of the finest films in cinema. Though the sum of this movie is greater than its parts, Ridley Scott's magnum opus is flawed—as thousands of other eyes have noted. Some of those critics have valid thoughts worth imparting. In *Future Noir*, however, you'll find only brief mention of, say, Pauline Kael's scathing criticism of the film, followed by in-depth rebuttal and dismissal of that criticism on the part of the filmmakers and Sammon. This is, in short, clearly a labor of love from a devoted fan of BLADE RUNNER.



Our own former correspondent Paul Sammon has expanded his old *Cinefantastique* cover story on BLADE RUNNER into an authoritative book.

If you are, like Sammon, a fan of BLADE RUNNER, then this book is the ultimate tour guide through the streets of Los Angeles, 2019. You'll keep *Future Noir* rubber-banded to your videotape of the film, so that you can flip through it as you watch over and over again, each time catching a tiny detail you missed before.

In fact, the longest and most fascinating section of the book examines, "scene by scene, the manner in which BLADE RUNNER was constructed during principal photography." Utilizing those interviews from 1980-1982, along with recent conversations to provide valuable perspective, Sammon creates a virtual team of experts who dissect the film, illuminating background minutiae as well as clarifying the origins of foreground elements. Did you know, for instance, that the snake scale examined by fez-hatted Abdul Ben-Hassan on Animoid Row is actually the bud of a female marijuana plant? Or that Eldon Tyrell himself was originally imagined as a replicant "clone," whose real body was kept frozen in a cryonic chamber? Or that Roy Batty's classic "Tears in Rain" speech was penned by Rutger Hauer himself, moments before filming that wrenching scene? The chapter is choked with such insights, and you'll find yourself astonished by the attention to detail.

This absorbing enumeration of production trivia is balanced by an equally engaging appendix, in which BLADE RUNNER's numerous technical "blunders" are identified and accounted for. Though most of these errors are of the "lip-flap" variety (that is, the dialogue on the soundtrack often doesn't match the movement of the actors' lips), some are cringingly apparent. Joanna Cassidy's double in Zhora's death sequence, for example, looks nothing like the actress. Roy Batty releases his dove, at the end of the film, into an impossibly clear blue sky. Captain Bryant informs Deckard of the escape of five replicants, yet the blade runner retires only four over the course of the film.

Captain Bryant's blunder is a fitting segueway into one of the film's more controversial suggestions—that Deckard is himself a replicant. The debate has been a vocal one, and still is. Supporters of an android Deckard point to the seemingly desperate clutch of photographs surrounding his piano, to his knowledge of Rachael's spider memory, and to Gaff's tinfoil origami unicorn, which echoes Deckard's dream (in the director's cut). Naysayers maintain that the film's emotional impact is deadened by the very idea—what is the point of Deckard's spiritual growth, his final humanity, if he's not human? Whether Harrison Ford's character is a replicant depends on which version of the film you watch, answers Paul Sammon.

And there are several versions. You're probably aware of the international cut, which replaced scenes of violence excised in the domestic cut, and you no doubt own the Director's Cut, which added the unicorn dream and stripped away Ford's intrusive narration and the appalling happy ending. You may not be aware of what Sammon calls the "Workprint," which ran for four weeks at Los Angeles' own Nuart Theatre in 1991 under the misleading "director's cut" banner. It was nothing of the kind. In truth, for fans, it was something even more valuable. Rough-edged, and unfinished in parts, it was actually the version shown to Denver and Dallas sneak

continued on page 61

BREAKING THE WAVES

Director-writer: Lars Von Trier. October Films, 11/96. 158 mins. Unrated. With: Emily Watson, Stellan Skarsgard, Katrin Cartlidge, Jean-Marc Barr, Udo Kier.

This Grand Jury Prize winner at the 1996 Cannes Film festival falls at the outer edge of our genre—a modern melodramatic fable about a good-hearted young woman who talks to God. This behavior, which at first seems merely zealous, gradually deepens into apparent madness under duress, until she is having Norman Bates-style dialogues with herself.

Bess (Emily Watson), an upstanding member of a tight-knit, strictly religious community on the coast of Scotland, marries an outsider named Jan (Stellan Skarsgard). When Jan is paralyzed in an accident on an oil rig, he doesn't want his young wife to waste the rest of her life looking after him, so he goads her into having an affair by saying that hearing her recount the details will be therapuetic for him. Reluctantly, she complies, and it seems to work, at least temporarily. When Jan has a relapse into unconsciousness, she continues, now convinced that she no longer needs to tell the details to her husband, that the mere sacrifice of her dignity in these sordid trysts with strangers will effect a miraculous cure. Eventually, with Jan nearly on his death bed, she risks the ultimate sacrifice, agreeing to service a pair of dangerous sadists (one of whom is played by longtime Trier's regular Udo Kier).

Until the final moments, Trier is ambiguous about whether Bess is a martyr or merely a deluded fool. His entensive use of a hand-held camera lends a sense of realism. Interspersed are surreally enhanced establishing shots that lend a supposed "God's Eye View" to the proceedings. The story is involving and heart-rending, even at the excessive length, which probably could have been trimmed. Even so, the final shot is worth the wait—an uplifting, miraculous moment that, finally, settles the question of whether or not God has granted Bess's miracle.

●● **Steve Biodrowski**

Bess (Emily Watson) converses with God in Lars Von Trier's strangely spiritual BREAKING THE WAVES.

ART HOUSE

By David J. Skal

THE VISITORS & MAGIC HUNTER
Two farcical and Faustian tales of time.

Discontent with the modern world was everywhere in 1996: the year that brought the capture of the Neo-Luddite Unabomber Ted Kaczynski also saw the stateside snaring of Jeane-Marie Poire's comedy-fantasy THE VISITORS, in which time travelers from the Romantic past heroically slay cars like dragons and generally lay to waste the props and pretensions of 20th century civilization. Released in 1993, THE VISITORS outgrossed (in all senses of the word) JURASSIC PARK in France and was promptly dubbed into English by Mel Brooks, but never released here. We're better off with the subtitled original, if only for the chance to savor the hilarious vulgarity of verbatim translation.

Transported from the past, a pair of confused knights (Jean Reno, left, and Christian Clavier, right) battle a automobile in the French satire THE VISITORS.

The story begins in feudal Normandy, where Count Godefroy de Montmirail (Jean Reno) tries to undo the accidental killing of his betrothed's father by consulting a wizard who employs alchemical potions to turn back time. If Godefroy can crawl back to the moment of the killing he might be able to deflect the arrow that penetrated his future father-in-law's skull. However, due to the wizard's bumbling, Godefroy and his devoted vassal Jacquasse (Christian Clavier) are shot forward from A.D. 1123 to 1992, where they encounter Beatrice, the look-alike descendent of Godefroy's beloved Frenogonde (Valerie Lemercier), and the nouveau-riche Jacquart (also Clavier), who has bought the Montmirail castle and turned it into an upscale hotel. Godefroy, of course, is appalled by the modern encroachment of the lower classes, though the low-born Jacquasse quickly acclimates to a world of leisure suits and other post-revolutionary pleasures, especially the attentions of a dizzy bag lady (Marie-Anne Chazel).

The gags are all obvious—knights errant perform their ablutions in a toilet bowl, and boorish-bourgeois dinner catastrophes follow in swift profusion—but, as performed by a gifted cast who seem truly to inhabit their roles, they are easy to take. Reno, recently seen in MISSION IMPOSSIBLE, is particularly impressive, even haunting, as l'etranger in a strange land, and Clavier's dual performance is virtuosic enough to make you wonder (at first) whether it is indeed one actor in both roles. Still, American audiences may be a bit perplexed by the mega-success the film enjoyed in France, where ravenously bad table manners have somehow achieved the cultural currency of velociraptors.

Ildiko Enyedi's MAGIC HUNTER isn't a time travel story *per se*, but it comes close, juggling modern and medieval dream narratives in a manner that, maddeningly, never coalesces into a coherent statement. The latest film from the critically acclaimed Hungarian director of MY TWENTIETH CENTURY (1990) has a misleadingly glossy, self-assured surface, but it is an obnoxious film you start out liking but, by the time it's over, end up hating.

The story is a free adaptation of Weber's opera *Der Frischutz*, about a Faustian bargain for magic bullets that never miss their mark, except for the seventh, for which the devil will choose the target. In Enyedi's retelling, a Budapest police sharpshooter, Max (Gary Kemp, former singer of Spandau Ballet) accidentally shoots the victim in a hostage standoff and thereafter makes a magic-bullet pact through a Mephistophelian coworker (Peter Vallai). In a series of flashbacks, Vallai is seen more literally as the devil, complete with horns, as Kemp helps a group of medieval villagers circumvent the devil's due: his price for a new bridge is the soul of the first individual to cross. Kemp demurs, waiting for a snail to be the first being to make the crossing.

Beautifully photographed by Tibor Mathe, these sequences imply some relevance to the modern plot, but the contemporary fantasy goes off on its own tangents: Max's wife Eva (Sadie Frost, of BRAM STOKER'S DRACULA) may be contemplating an affair with a Russian chess master (the late Alexander Kaidanovsky), whom Max has been assigned to protect, but nothing comes of the sub-plot. Max and Eva's daughter pockets the magic bullet at one point, but it's recovered without much trouble. Halfway through the film, you wonder when these story strands will converge; about two-thirds through, you suspect, correctly, that they never will.

A feminist, Enyedi provided program notes claiming that her film is concerned with the medieval usurpation of goddess-worship by Christianity, but the film itself doesn't really elucidate her attitude toward the subject. The Virgin Mary comes to life in a medieval forest to save a rabbit, but so what? And a deus-ex-madonna running through rush-hour traffic to stop the final bullet is a ludicrous rather than inspiring image. One unreservedly positive comment: the English-speaking leads are flawlessly dubbed, a feat of magical realism all its own. □

William Blake's restless spirit wanders west.

DEAD MAN

A Miramax presentation of a Jim Jarmusch film.Director: Jim Jarmusch. Producer: Demetra J. MacBride. Cinematographer: Robby Muller. Editor: Jay Rabinowitz. Written by Jarmusch. Production designer: Robert Ziembicki. Costume Designer: Marit Allen. Art director: Ted Berner. Set decorator: Dayna Lee. Music composed and performed by Neil Young. Sound editor: Robert Hein. 114 mins. Rated R.

William Blake	Johnny Depp
Nobody	Gary Farmer
Cole Wilson	Lance Henriksen
John Dickinson	Robert Mitchum
Conway Twill	Michael Wincott
Thell Russell	Mili Avital
Salvatore "Sally" Jenko	Iggy Pop
Benmont Tench	Jared Harris
Big George Drakoulious	Billy Bob Thornton
Train Fireman	Crispin Glover
Johnny "The Kid" Pickett	Eugene Byrd
Nobody's Girlfriend	Michelle Thrush
Charlie Dickinson	Gabriel Byrne
John Scholfield	John Hurt

Johnny Depp stars as a mild-mannered accountant who finds himself on a reluctant spiritual journey, mapped out by his dead namesake, the visionary poet William Blake. Below: The transformative moment occurs when Blake merges with his mythic identity of poet-gunfighter. "Do you know my poetry?" he asks, before effortlessly outgunning his pursuers.

by Patricia Moir

I traveled through a land of men
A land of men and women, too.
And heard and saw
such dreadful things,
As cold earth-wanderers
never knew.

The opening lines of William Blake's "The Mental Traveller" might well serve as the preface to Jim Jarmusch's latest film, DEAD MAN. Like Jarmusch's earlier films (STRANGER THAN PARADISE, MYSTERY TRAIN, DOWN BY LAW, NIGHT ON EARTH), DEAD MAN is a series of sharply drawn vignettes illustrating humanity's ceaseless attempts—and frequent failures—to forge meaningful connections in the midst of apparent chaos. This time, however, Jarmusch has moved beyond his accustomed, loosely connected multiple scenarios and contemporary urban settings to create a film altogether tighter and more thematically intense. DEAD MAN elevates the search for human engagement to the level of spiritual quest and explores the mysterious presence of the sacred in everyman's fabulous journey through an increasingly profane and corrupt world.

After Blake kills the boss's son in self-defense, John Hurt (in back) hires three ruthless gunmen: (l to r) Eugene Byrd, Michael Wincott, and Lance Henriksen.

DEAD MAN follows accountant William Blake (Johnny Depp) on his journey from 1870's Cleveland to the frontier mining town of Machine, where he has been promised a job in a metalworks owned by the forbidding John Dickinson (Robert Mitchum). On arriving, he discovers that the position has already been filled; penniless and alone, he seeks comfort in the arms of another lonely soul, former saloon-girl Thell (Mili Avital). Thell is murdered by Dickinson's son, Charlie (Gabriel Byrne), in a fit of jealousy and desperation, and Blake shoots Charlie in self-defense, escaping, badly wounded, with a trio of Dickinson's hired guns in pursuit. Blake is rescued from certain death by Nobody (Gary Farmer), a Native American, educated in England, who mistakes the accountant for the incarnation of deceased poet William Blake and takes it upon himself to help the wayward spirit find its way back to the land of the dead.

Jarmusch deliberately overturns all the conventions of the western genre. The town of Machine is neither open nor promising, but filthy, industrial, and confining, a place in which nature has been crushed and replaced with

mills as dark and satanic as those which the poet Blake described in 19th-century London. Dickinson, the self-made man of the new frontier, is not a noble loner *a la* Gary Cooper, but an exploiter of the poor and the hopeless; Blake's faith in justice and Thell's yearning for beauty can provide no defense against his ruthlessness. Unlike the conventional villain's son, Charlie is neither arrogant nor heartless; instead, he is an ineffectual, middle-aged man whose individuality has been forever over-

shadowed by the powerful personality of his father. And Nobody is not the tall, silent "noble savage" of western legend, but a cheerful, round-faced, idiosyncratic character whose spiritual insights are as often flawed as accurate.

Although Blake's poetic visions were not included in DEAD MAN until Jarmusch was well into the project, the mystical poet and painter's philosophy is intricately woven into every aspect of the film. Blake believed that the sacred revealed itself in the stuff of everyday life, and that both Heaven and Hell were present in the world of the living. A tireless crusader against the economic exploitation of the Industrial Age, and its consequent poverty, pollution, child labor, and prostitution, Blake was censured and even jailed for his beliefs. His works deal primarily with the concepts of spiritual innocence and corruption and the duality of a world at once benevolent and terrifying. As artistic visionary, Blake saw his pen as a holy sword to be wielded against the blasphemies of his age in the battle to establish a "new Jerusalem."

This interchangeability of words and weapons is central also to DEAD MAN. The unworldly Blake at first attempts to verbally negotiate his way out of his predicaments with John and Charlie Dickinson; on both occasions, his words are answered only with violence. Following these confrontations, and with a bullet now lodged symbolically near his heart, he is adopted by Nobody as a prophetic warrior, a reincarnation of the crusading poet who has returned to fight injustice with gunfire instead of verse. Blake, forced

Robert Mitchum is the steel miner boss who puts a price on Blake's head.

by circumstance to kill again and again in self-defense, finally accepts the role of avenging spirit. The moment at which his own identity and that of the poet converge, in confirmation of Nobody's vision, is clearly marked: "Are you William Blake?" asks the Pinkerton detectives who have been tracking him. "Yes," he replies, as he draws his gun and fires. "Do you know my poetry?" The scene has an other-worldly quality; its pacing is excruciatingly slow, and the viewer is given ample time to take in the characters' actions and Blake's radiant purity of expression. Depp, who has played the innocent so convincingly in past films (PLATOON, EDWARD SCISSORHANDS, ED WOOD), outdoes himself in DEAD MAN. His wide-eyed neutrality is so absolute that it takes on a supernatural quality. Like Peter Sellers' Chance in BEING THERE, his innocence transforms all he encounters and carries him into a realm of the spirit, which Jarmusch wisely leaves to the viewer's imagination at the close of the film.

If Depp's character is the innocent lamb, then surely the "tyger" —who in Blake's poetry represented experience—is bounty hunter Cole Wilson (Lance Henriksen). A man of few words, Wilson speaks only in acts of predatory efficiency. More than a mere hired killer, he proceeds toward his goal with the implacability of a force of nature, dispassionately eliminating those, like his distractingly chatty fellow hunter Twill (Michael Wincott), who interfere with his purposes.

The parallel between the destructiveness of the Industrial Revolution in England and the conquest of the American West and its indigenous nations provides an ideological anchor which keeps the film's mysticism from floating out of control. From the early scene in which Blake finds himself with a group of hunters who fire pointlessly at herds of buffalo from the windows of their train, to Blake's and Nobody's final arrival in a coastal Makah village, DEAD MAN reminds us of the historical, technological transformations which devastated millions of England's rural poor and, half a century later, countless Native Americans. Gary Farmer (who, most appropriately, edits the Toronto-based *Aboriginal Voices* magazine when he is not acting) plays a man caught between the two worlds. Abducted and carried to an alien environment as a child and then returned to a culture on the brink of extinction, he is equally familiar with the language and behaviors of both, and not entirely at home with either. He is "nobody," a man without place or identity; like Blake, he must fight to achieve some meaningful engagement with a world which has become largely incomprehensible. His interpretations of events arise out of a synthesis of traditional rituals and western mystical literature, resulting in a prophetic vision of rebirth which carries echoes of the 20th-century Native Americans' struggles for cultural restoration and political and economic restitution. Jarmusch, however, takes care that these political themes never become dogmatic, preferring to prompt speculation rather than resorting to simplistic answers, and returning always to the central mystery of identities in flux in their engagements with others.

Photographed by Robby Muller with astounding luminosity in black and white, and accompanied by a very-nearly heartbreaking improvisational soundtrack by Neil Young, DEAD MAN is a feast for the senses as well as the mind. And, for a film with such dense intellectual content, it is remarkably satisfying emotionally. Jarmusch has assembled a cast of such unparalleled excellence that every character is given true emotional depth, making each brief appearance on screen into a deeply moving and convincing portrait. In particular, Crispin Glover, as the railroad fireman, shows a manic brilliance which he has not had the opportunity to display fully since RIVER'S EDGE, and John Hurt's portrayal of the metalworks manager compresses a lifetime of repressed rage and resentment into a few seconds.

DEAD MAN defies all categorizations and marks a new level of originality for Jarmusch, while setting standards of excellence which few films this year are likely to match. Filled with brooding sadness and flashes of brilliant humor, combining the macabre with the sublime and the realistic with the imaginary, this is *cinefantastique* at its finest, and must-see viewing for all. □

Blake gives a painful "autograph" to a racist missionary (Alfred Molina), who advocates exterminating Indians like Blake's spiritual guide Nobody (Gary Farmer).

Writer-director Jim Jarmusch on location filming DEAD MAN.

CFQ BOOKSHOP MERCHANDISE ORDER FORM

Order by Mail

Check items below or list items desired on a separate sheet of paper. Mail to: **Cinefantastique, P.O. Box 270, Oak Park, IL 60303.** Credit card orders (Visa and Mastercard only) should include signature, card number and expiration date. Make checks payable to CINEFANTASTIQUE. Foreign orders: please pay by credit card or international postal money order only (US funds). **Note: Refunds or exchanges are given for damaged merchandise only. No refunds are given for subscriptions.**

Shipping Information

All items are shipped US Mail. Please allow 6 to 8 weeks for delivery. Items are not necessarily shipped together.

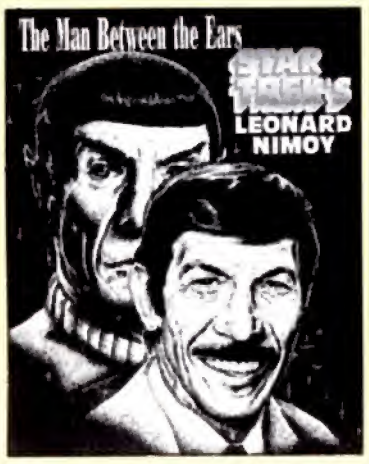
Shipping Charges

No charge for back issues or magazine subscriptions. Add per item: For books $1.50 (US), $3.00 (Canada/Foreign). **Note: ILLINOIS residents add 7.75% sales tax to alll but magazine orders.**

FEMME FATALES SUBSCRIPTIONS (page 63)

- ☐ 10 issues (US) $42.00
- ☐ 10 issues Can/Foreign $47.00
- ☐ 20 issues (US) $80.00
- ☐ 20 issues Can/Foreign $90.00

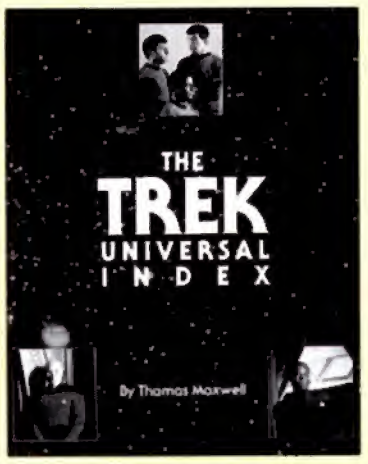
☐ I am a new subscriber or a subscriber renewing for 20 issues. Send me the Vanessa Taylor Jacqueline Lovell photo free.



Leonard Nimoy
The Man Between the Ears
Who is STAR TREK'S man between the ears? It seems the character of Mr. Spock created the actor, rather than the other way around, but James van Hise and Pioneer redress the tragicomic imbalance. Learn the story behind the Spock phenomenon with this biography. **$14.95**

FEMME FATALES BACK ISSUES (page 63)

- ☐ Vol 4 No 6 ..... $ 8.00
- ☐ Vol 4 No 7 ..... $ 8.00
- ☐ Vol 4 No 8 ..... $ 8.00
- ☐ Vol 5 No 1 ..... $ 8.00
- ☐ Vol 5 No 2 ..... $ 8.00
- ☐ Vol 5 No 3 ..... $ 8.00
- ☐ Vol 5 No 4 ..... $ 8.00
- ☐ Vol 5 No 5 ..... $ 8.00



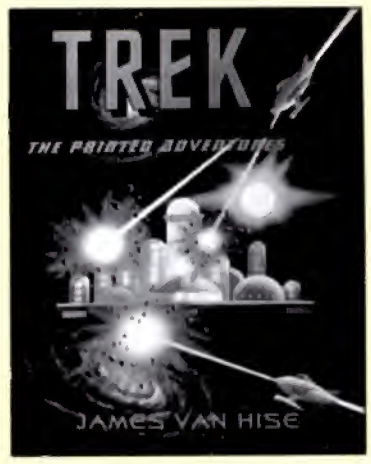
The Trek Universal Index
This reference book by Thomas Maxwell and Image Publishing presents the various alien races and the worlds which they inhabit, weaponry spanning one edge of the final frontier to the other, the numerous vessels which have filled the galaxy and the characters who have brought TREK in all its incarnations to life. **$12.95**

- ☐ Vol 5 No 6 ..... $ 8.00

CINEFANTASTIQUE SUBSCRIPTIONS

- ☐ 12 issues (US) ..... $ 48.00
- ☐ 12 issues Canada/Foreign ..$ 55.00
- ☐ 18 issues (US) ..... $ 69.00
- ☐ 18 issues Canada/Foreign ..$ 80.00
- ☐ 24 issues (US) ..... $ 90.00
- ☐ 24 issues Canada/Foreign....$100.00

☐ I am a new subscriber. Send me the CFQ back issues I have checked free. (One back issue for 12 issues or more—Two back issues for 24 issues. Please check only those marked free for your free back issues.)



Trek:
The Printed Adventure
The complete guide to the literary adventures of the heores of STAR TREK, THE NEXT GENERATION and DEEP SPACE NINE, from Pioneer, with an introduction by Jean Hinson, is the definitive how-to, where-to source for the aspiring writer of TREK fiction. **$14.95**

CINEFANTASTIQUE BACK ISSUES (page 2)

Vol 22 No 2	☐ Free	☐	$ 8.00
Vol 23 No 2/3	☐ Free	☐	$ 14.00
Vol 22 No 3	☐ Free	☐	$ 8.00
Vol 24 No 3/4	☐ Free	☐	$ 14.00
Vol 23 No 6	☐ Free	☐	$ 8.00
Vol 12 No 5/6	☐ Free	☐	$ 14.00
Vol 17 No 3/4	☐ Free	☐	$ 13.00
Vol 22 No 5	☐ Free	☐	$ 8.00
Vol 27 No 4/5	☐ Free	☐	$ 14.00

CINEFANTASTIQUE BACK ISSUES (page 64)

- Vol 26 No 2 ..... $ 8.00
- Vol 14 No 4/5 ..... $13.00
- Vol 23 No 5 ..... $ 8.00
- Vol 25 No 2 ..... $ 8.00
- Vol 25 No 3 ..... $ 8.00
- Vol 21 No 2 ..... $ 8.00
- Vol 6:4/7:1 ..... $20.00
- Vol 22 No 6 ..... $ 8.00
- Vol 7 No 3/4 ..... $15.00
- Vol 17 No 2 ..... $ 8.00
- Vol 19 No 3 ..... $ 8.00
- Vol 8 No 2/3 ..... $20.00
- Vol 15 No 1 ..... $ 8.00
- Vol 16 No 3 ..... $ 8.00
- Vol 13:6/14:1 ..... $13.00

BOOKS

- ☐ Leonard Nimoy $14.95
- ☐ Trek Universal Index $12.95
- ☐ Trek: Printed Adventure $14.95

Order by Phone

Visa Mastercard Dial:

1-800-798-6515

The above number is a 24-hour answering machine. All customer service inquiries should be directed to (708) 366-5566.

101 DALMATIANS

continued from page 7

We discovered that with Cruella there isn't anything that's too over-the-top. We just kept pushing it, pushing it, pushing it. She was great! She only worked about four-and-a-half weeks on the movie, but every single day was just a sheer joy, a real pleasure. She's probably one of the best actresses in the world."

Also in the human cast are Jeff Daniels and Jolie Richardson as Roger and Anita Darling, with Joan Plowright as Nanny. "They probably had the toughest jobs out of all the actors because they spent most of the time with the dogs," said Herek, adding, "Funny enough, the excrement problem wasn't a problem. All of them were pretty well trained. The trainers and handlers had this thing down to a science. There was no puppy poop or pee on the set, ever. There were never any moments of panic. The biggest thing we were always concerned with was that normally puppy litters cannot be combined with other litters. We were extraordinarily careful with regards to shots. We had to disinfect all the sets, every time they were on it. That included crew members. We had to go through foot baths and all that other stuff."

It apparently paid off. No animals suffered, were ill, or died during the shoot—and over 300 puppies were used! Cast and crew survived, too. Snow scenes and exterior scenes were shot on sets so that the puppies would not be exposed to cold and the elements. "We would shoot for 2 or 3 hours with the dogs, then they had to do their feedings and stuff. We would arrange the schedule a certain way where we could do puppy things, and then we'd go off and do something else and then we'd come back and do some other puppy things." □

JONATHAN FRID

continued from page 35

simply dreadful to one of the best moments I've ever had in acting. I think I'm as good as any actor I've ever seen in television when I'm at my best. But when I'm at my worst, there's nobody worse than I am. I'm just awful."

It's been 30 years since DARK SHADOWS premiered on ABC, 29 years since Frid donned the cape and fangs, and it's easy to understand why he might seem bitter or, at least, regretful about his part in daytime television history and how it ultimately affected his career: hindsight is a bitter fruit, and Jonathan Frid, like so many of the celluloid boogiemen before him, is no stranger to its taste. "I was never into 'My Public must have this; my Public must have that,'" he said. "I used to laugh at that sort of thing. Now, I'm beginning to think that maybe I reacted the wrong way." □

FRIGHTENERS

continued from page 56

perfect as a lovable con man who learns to start living again after years of mourning his wife's death. Alvarado is an appealing love interest. And genre familiars Jeffrey Combs and Dee Wallace Stone sink their teeth into the opportunities presented here, especially Combs, whose scenery chewing comes close to eclipsing the optical effects and (to be honest) helps enliven a slow middle section before the all-stops-out finale.

Ultimately, Jackson is too eccentric a talent to turn in a typical Hollywood factory product. The excess of his best work may overwhelm some viewers of sensitive (read: boring) taste, but his gifts are uniquely suited for a genre that demands imagination and welcomes outrageousness. Everything he has done so far indicates the kind of talent that will one day result in great films. If his early excess extravaganzas were too one-note to achieve this critical mass, and if HEAVENLY CREATURES was a too calculated (albeit successful) attempt to win critical adulation and respectability, at least those efforts earned him the clout to make THE FRIGHTENERS, the film that we hoped would crystallize his promise into a perfectly satisfying result. Unfortunately, that promise was not fully realized here. Instead, we have another amusing effort, with much to recommend it; but the overall effect falls short of what could have been achieved. For the time being, this will sustain our interest in Jackson's work and keep us eagerly awaiting his next effort. □

FUTURE NOIR

continued from page 57

audiences back in 1982. The print is full of rare footage, every moment of which is catalogued meticulously in another of this book's many appendices—including the jaw-dropping moment that finds Roy Batty confronting his maker with the altered line, "I want more life—father."

Future Noir is a BLADE RUNNER encyclopedia, a painstakingly matter-of-fact reference that is required reading for anyone obsessed by Ridley Scott's bleak vision. But, like its subject, it could have been even greater. It could have brought in criticism of the film. It could have better pondered the ever-broadening cult interest in the film, as well as the movie's extensive influence on science fiction. It could have dealt with the film's source novel, Philip K. Dick's DO ANDROIDS DREAM OF ELECTRIC SHEEP?, in more depth. Those notions aside, this is a fine work, one to be treasured along with the film. In the end, Paul Sammon's eye is precise and penetrating. □

GODZILLA

continued from page 45

(nearly 300 pounds), and I could hardly move the way I was supposed to."

Satsuma (known back then as Kengo Nakayama) also played Gigan in GODZILLA ON MONSTER ISLAND and GODZILLA VS. MEGALON. Eleven years later, when the actor originally hired to portray Godzilla in the comeback film GODZILLA 1985 backed out of the project, Nakano called on Satsuma again. Like Nakajima before him, Satsuma became a fixture in the role—in fact, in only GODZILLA 1985 and GODZILLA VS. BIOLLANTE (1989) have other actors shared the role, and even then it was only due to hectic shooting schedules.

"I have now done seven films as Godzilla, and I believe I have achieved most everything I have wanted to do inside the costume. Most importantly, I have always felt Godzilla should express its emotions, which is very difficult given the range of movements and expressions the suit can make. So, whatever Godzilla does—roaring, spewing his radiation breath, communicating with Godzilla Junior—I always try to add little movements that will show his emotional state, like moving his fingers or a short glance. The Heisei Godzilla has a very different personality than the old Godzilla. He is very animalistic, always in motion. But I believe Godzilla is a very emotional creature."

Also like Nakajima, Satsuma has become an international hero as the post-1985 series has gained the monster new legions of fans. But Satsuma keeps a clear perspective on the history of *kaiju eiga*, and the place that the new generation of Godzilla films occupy in it.

"Of course, the newer films have superior special effects, because today they can build much better monster suits and miniature buildings, and computer graphics have been incorporated for some scenes. But the Heisei Godzilla series does not have the emotional spirit, that deep spirit that the works of Mr. Honda and Mr. Tsuburaya did. I think this was because Mr. Honda, and many members of the staff, had served during the war, and when the films depicted scenes of destruction it was a reflection somehow of their experiences in the war. There was a profoundness to those films that I do not believe can be recreated." □

(Special thanks to translators Atsushi Sakahara, Emiko Ijima and Sammy Kobayashi.)

Satsuma opines that the new Godzilla films do not capture the spirit of the old Ishiro Honda-Eiji Tsuburaya collaborations, such as GODZILLA VS MOTHRA (1964).

UNSEEN GODZILLA

continued from page 39

first Destroyer seems to be winning, but as Godzilla's internal temperature starts to increase, his radioactive strength increases, too. With a final, devastating blast of supercharged atomic breath, Godzilla blasts Destroyer into oblivion. The Japan Self-Defense Force move in with freezing masers and missiles as the flesh literally starts to melt off of Godzilla's body. The creature gives a final, agonizing roar and disintegrates. Although the freezing prevents the China Syndrome, a deadly radioactive mist spreads over Tokyo—until the radiation levels mysteriously drop, and the silhouette of Godzilla can be seen through the fog. Junior has been revived by the high radiation and mutated into the new Godzilla.

This new series of Toho Godzilla films updated the monster effects techniques: although many of the creatures are still actors in costumes, this is supplemented with animatronic constructs for close-ups. Rodan, Mothra, and Battra are not men-in-suits anymore but elaborate puppets operated by cables and wires. In DESTROYER, there is some slight use of CGI even. Still, these films are very low budget by U.S. standards.

At this time, it seems unlikely that these films will receive U.S. distribution, despite A.D. Vision's limited theatrical release of GAMERA: GUARDIAN OF THE UNIVERSE. Toho executives have been quite vocal about their displeasure over past treatment their films have endured from stateside distributors; as a result, they are fairly indifferent on the subject. It has been rumored that Columbia-TriStar Home Video was planning to release these films concurrently with the theatrical release of their GODZILLA, but publicists at the studio deny this.

For the foreseeable future, the modern Toho Godzilla series will remain commercially unavailable in the U. S. Die-hard *kaiju eiga* fans often locate importers of rare and foreign videocassettes and laser discs who stock these titles and buy them at outrageous prices. Then, there is the video black market, where fuzzy, multi-generation dupes are passed around, as well as high-quality copies from the laser discs. While this violates international laws, and Toho vigorously defends their copyright on these films, it is unlikely that the bootlegging will stop until a legitimate U.S. distribution deal is arranged. □

STOUT'S GODZILLA

continued from page 43

way up the chain of command with everyone being wildly enthusiastic about the project, till he finally got to the actual guy who could say 'yea' or 'nay.' Then that guy wouldn't write the check, so he'd have to start all over again at a new studio."

Eventually, Toho (Godzilla's creator and owner) went ahead with their own film, GODZILLA 1985. "Steve had a sweetheart deal with Toho," Stout recalled, "which was, as long as his film was potentially active, they would not make Godzilla movies. And then when his project died, they came out with their own."

Memories of Godzilla vary depending on your age. Some remember the original film, with its dark, serious tone. Others remember the "man-in-the-monster-suit" versions with Godzilla fighting a variety of bizarre monsters in almost self-parody. The Miner version was to be serious.

"The reason I was excited about the film," Stout said, "was that it was the opposite of remaking a classic. If you remake a classic, you just annoy people who love the original film. The original GODZILLA had a really good premise, but the execution was kind of a low-budget, guy-in-a-suit movie.

"We thought, 'Wouldn't it be neat if people went to the theaters expecting to see one of those Godzilla movies, and we delivered a Steven Spielberg-style blockbuster: state-of-the-art special effects, stop-motion animation. Imagine a much more active Godzilla, with close-up heads by Rick Baker, stop-motion animation by Dave Allen, and a really terrific script by Fred Dekker."

But it was not to be. "The thing that ultimately happened with Steve," said Stout of the Miner GODZILLA, "was it was the right project at the wrong time. There were three really expensive effects films that had come out at that time that had bombed horribly [DUNE, KRULL and HEAVEN'S GATE]. So the studios were all shy of this project for that reason. If Steve had pitched it at almost any other time, it would have gotten a green light and been one of the major hits in film history." □

SUBSCRIBE NOW TO THE LUSCIOUS LADIES OF HORROR FANTASY & SCIENCE FICTION

Call in your ten-issue charter subscription today, and we'll send you a free 8"x10" color photo (shown below) personally autographed by video stars Vanessa Taylor and Jacqueline Lovell, the sexy sirens of Surrender Cinema (as seen in FEMALIEN). A ten-issue subscription is $42. Charter subscriptions are for new subscribers only, but if you are either a current or lapsed subscriber, you can still take advantage of this special subscription offer by renewing or extending your subscription for twenty more issues (foreign subscribers, see coupon page 61).

Start with our next issue (shown right), a cover story on '50s blonde bombshell Mamie Van Doren, the drive-in diva who patented the bullet bra. Van Doren provides a torrid chronicle of making her classically camp B-movies. She drew fire from the Catholic Church in THE PRIVATE LIVES OF ADAM AND EVE. In MST3000 fave GIRLS' TOWN she sang in the shower, but the church insisted on the scene's removal. And Van Doren dishes dirt on Jayne Mansfield and even Doris day, who she describes as "a gold-plated bitch!" We think you'll agree, this one's a keeper!

Plus, in the same issue, Neve Campbell (of THE CRAFT) talks about starring for Wes Craven in a new shocker called SCREAM, Sarah Jessica Parker on working with Tim Burton on MARS ATTACKS!, and much more! Subscribe today and pick up those back issues you may have missed.

Free 8x10, Autographed by Video Stars Vanessa Taylor & Jacqueline Lovell!

Volume 4 Number 6
See the original artwork that outraged the censors in the '50s as you read our cover story on the women of MARS ATTACKS. **$8.00**

Volume 4 Number 7
Read about high-profile actresses like Karen Allen and Margot Kidder who are crossing over to interactive entertainment. **$8.00**

Volume 4 Number 8
Pamela Anderson Lee's BAYWATCH alter-ego surfaces in BARB WIRE, the Dark Horse comics screen adaptation. **$8.00**

Volume 5 Number 1
Pamela Green, world-famous figure model, reminisces about working for British auteur Michael Powell on his horror classic. **$8.00**

Volume 5 Number 2
Pamela Grier—FOXY BROWN, COFFY—diva of the '70s Blaxploitation films in a rare up-close, personal interview. **$8.00**

Volume 5 Number 3
The 50 sexiest women in science fiction! Also, Angie Everhart, Mia Kirshner, Julia Roberts, THE CRAFT and VAMPYRE. **$8.00**

Volume 5 Number 4
Featuring Sigourney Weaver, Adrienne Barbeau, Madeleine Smith and Jennifer Tilly. Also, Nikki Fritz and J.J. North go online! **$8.00**

Volume 5 Number 5
VAMPIRELLA—in the flesh. From her comic book origins to Roger Corman's film version for Showtime starring Talisa Soto as Vampi! **$8.00**

Volume 5 Number 6
Julie Strain, the self-proclaimed "Queen of Multimedia" candidly probes into the production of her saucy movies. Also, the career of Alice Krige. **$8.00**

ORDER TOLL FREE BY PHONE, 1-800-798-6515 OR USE ORDER FORM, SEE PAGE 61

CFQ BOOKSHOP

CINEFANTASTIQUE BACK ISSUES

Volume 26 Number 2
STAR TREK's Next Generation teams up with the Classic cast in their first theatrical release, GENERATIONS. Robert H. Justman remembers Gene Roddenberry; STAR TREK: VOYAGER—the franchise continues as Kate Mulgrew steps in as the new Starfleet captain. Plus, an interview with Chris Carter, THE X-FILES director. **$8.00**

Volume 14 Number 4/5
This fascinating double issue features the complete, behind-the-scenes story of DUNE's pre-production. Our reporter shares his DUNE diary, which includes everyone from designers to director David Lynch. Also features a retrospect on Lynch and ERASERHEAD, the cult classic that brought him to prominence. **$13.00**

Volume 23 Number 5
Includes detailed coverage of the two-hour movie premiere of BABYLON 5, plus exclusive behind-the-scenes coverage of the production, visual effects and profiles of the cast and crew. Also Japanese cult-film phenomenon TETSUO: THE IRON MAN, Drew Barrymore's DOPPELGANGER, and LEPRECHAUN. **$8.00**

Volume 25 Number 2
A look at the visually impressive computer graphics of the popular BABYLON 5 series. Also, behind-the-scenes coverage of the filming of Stephen King's TV horror masterpiece, THE STAND, plus a look inside the King horror empire. Also includes reports on GHOST IN THE MACHINE, SKINNER, WOLF and ED WOOD. **$8.00**

Volume 25 Number 3
This issue features a 2001 retrospect, with special effects expert Douglas Trumbull looking back on this science fiction masterpiece, the landmark visual effects and his experiences working with director Stanley Kubrick. Plus the filming of THE FLINTSTONES—from the effects of Jim Henson's Creature Shop to ILM's CGI dinosaurs. **$8.00**

Volume 21 Number 2
Behind the scenes of STAR TREK:THE NEXT GENERATION, focusing on the highs and lows of the third season. Contains stories and interviews with cast and crew, lots of photos, an informative guide to the first three season's episodes and more. Also includes coverage of DARK MAN, and NIGHT OF THE LIVING DEAD. **$8.00**

Volume 6 Number 4
Volume 7 Number 1
Making STAR WARS: Includes interviews with the actors, artists and filmmakers, with a special emphasis on the creation of the ground-breaking special effects; Steven Spielberg and Douglas Trumbull on CLOSE ENCOUNTERS OF THE THIRD KIND; David Allen on LASER BLAST. **$20.00**

Volume 22 Number 6
Behind-the-scenes in the "development hell" that was the making of ALIEN 3. Reveals how hirings, firings, lawsuits and storyline indecisiveness plagued the latest installment of the saga. Also includes HELLRAISER III: HELL ON EARTH, a retrospective of Walt Disney's PETER PAN and a review of HOOK. **8.00**

Volume 7 Number 3/4
Making CLOSE ENCOUNTERS OF THE THIRD KIND; Includes: interviews with Steven Spielberg; the artists responsible for alien makeups, both discarded and used; special effects supervisor Douglas Trumbull and 12 members of his Future General team on the visual effects. Plus THE SHINING and MESSAGE FROM SPACE. **$15.00**

Volume 17 Number 2
A fond 20th Anniversary salute to the original STAR TREK TV series. Stories on Roddenberry, composer Alexander Courage, and the makeup wizard who created the ears for Spock and a pantheon of other ETs. Also features interviews with the cast and crew, discussing the series in light of the sequels that followed. **$8.00**

Volume 19 Number 3
This popular issue featuring STAR TREK: THE NEXT GENERATION provides an in-depth critical overview of the first year. Also includes a behind-the-scenes look at the creative power structure that evolved during the show's first season and the reasons behind the somewhat large turnover in talent. **$8.00**

Volume 8 Number 2/3
Making FORBIDDEN PLANET, the definitive history of the film's production, reconstructed from interviews with more than 25 of the actors, artists, and technicians, profusely illustrated in full color; Gene Roddenberry on filming STAR TREK-THE MOTION PICTURE; filming the new QUATERMASS sequel. **$20.00**

Volume 15 Number 1
A fascinating and enjoyable look at computer animation's more formative period, this issue features THE LAST STARFIGHTER. This groundbreaking film used computer-generated images rather than the more industry-standard modeling techniques, paving the way for today's ubiquitous and dazzling CGI sequences. **$8.00**

Volume 16 Number 3
Featuring Tobe Hooper's remake of INVADERS FROM MARS. Includes an interview with Hooper and many details of design and effects work by renowned experts Stan Winston and Bill Stout. Plus a look at horror auteur David Cronenberg's remake of THE FLY; filming the gut-wrenching effects of POLTERGEIST II. **$8.00**

Volume 13 Number 6
Volume 14 Number 1
This exciting double issue features the 3-D explosion of 1983. Includes Effects coverage of SPACEHUNTER, JAWS 3-D and METALSTORM; a detailed analysis of 3-D's history and future. Plus a provocative preview of CHRISTINE and a look at Don Bluth's DRAGON'S LAIR. **$13.00**

ORDER TOLL FREE BY PHONE OR USE ORDER FORM, SEE PAGE 61